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**STUDIES ON BILHANA AND HIS  
VIKRAMANKADEVACARITA**

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# Studies on Bilhana and his Vikramankadevacarita

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## PREFACE

The investigations submitted here have grown from a study of Bilhaṇa's *Vikramāñkadevacarita* (*Vcar.*), which I undertook under the guidance of Professor Paul Thieme.

In Chapter I, a number of textual improvements are proposed. Even if not each of them will be accepted, it will emerge from my treatment that our MS. tradition, scanty as it is, shows more doubtful readings as seems to have been realized (for example : by Bühler, *Vcar.*, Introd. p. 46). At least in two cases, the text, as it stands, cannot give a true picture of the historical events described (see p. 8 on 4.119 c (in Bühler's ed. 4.118c) and p.10 on 5.78a).

It is hoped that the treatment of certain lexicographical items in Chapter II, will not only help the understanding and interpretation of Bilhaṇa, but will be welcome as a small contribution to the history of the Sanskrit vocabulary in the late Middle Ages. Now-a-days it will generally be accepted that the usage of individual poets is more differentiated than commentaries that rely exclusively on works like *Amarakośa* or even the PW. make us realize.

The secondary source material, dealt with in Chapter III, comprises a quantum of quotations from *Vcar.* in the five important Subhāṣita-s, viz. Subhāṣitaratnakōśa (Srk.); Saduktikaraṇāmyta (Skm.), Sūktimuktāvalī (Smk.), Śāṅgadharapaddhati (Śp.) and Subhāṣitāvalī (Subh.). As far as can be made out, the readings of the anthologies are inferior or deliberate changes (cp. e.g. on 16.2). In fact the readings offered by the anthologies can hardly help us to correct the MS. readings. An exception may be formed by 8.37c; 8.71d and 16.51c. Some readings in the anthologies are due to the distinct intention of rendering a given verse a more general application (cp. on 16.44, 51, 52; 17.11, 12). Curiously enough, some of Bilhaṇa's verses are quoted in anthologies anonymously. These are marked in the table of concordance of quotations on pp.65-68.

The most interesting result of Chapter IV, is the proof that Vidyākara quotes Bilhaṇa's Karnasundari (cp. verse 39) on p. 81

whereby Kosambi's argument regarding the time of Vidyākara, in so far as it is based on his not knowing Bilhaṇa (cp. Srk. Introd. p. xxxiii), is shown to be invalid. Verses not verifiable in the extant works of Bilhaṇa, but ascribed to him in the anthologies, have been taken either from oral tradition of single verses or from works of his which are altogether lost. Four of the verses ascribed to Bilhaṇa (cp. vv. 14, 64, 71 and 79) treat the subject of the Rāma-story. This may seem interesting in connection with the Vcar. 18.94 and Bühler's assumption of Bilhaṇa's having composed Rāmastuti (a proper "Rāmacarita" with Bilhaṇa as an author seems rather unlikely). On several occasions the verses treated here show affinity in style or vocabulary with the extant work of Bilhaṇa and these as such have been discussed critically. Not in all cases the genuineness of the ascription to Bilhaṇa is warranted by such further evidence.

Chapters V and VI, give or retrieve available information on Bilhaṇa and his works, with a view to revive interest in this poet and his works and to facilitate future research thereby.

I express my deep sense of gratitude to my revered teacher Professor Dr. Paul Thieme, who has given me the benefit of his great learning by going through the entire text of Vikramāñikadevacarita with me as well as his valuable guidance in making this work presentable. I am thankful to Dr. W. Gebhardt, Director of the University Library, Tübingen, for appointing me as Academic Assistant (Indology) in the Oriental Section of the University Library, thus enabling me to finance my years of study in Tübingen. To Dr. A. Wezler, who always helped me in academic and other matters, I express my gratefulness. Had it not been for Miss Angelika Ilsch's excellent typing accuracy, this dissertation would never have attained its present, almost flawless presentation. I would like to take this opportunity of warmly thanking her for her co-operation. Of my German friends I would especially like to mention Mr. and Mrs. E. Plöger; the affection I feel for them can hardly be expressed. Last but not least, I wish to express my deepest feelings to my parents and my wife Durgā for being so patient and loving.

G. N. Jhā Kendriya Sanskrit  
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Ist September, 1976.

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## Specimens of Textual Difficulties

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1.48b *lakṣa-* "aim": a wrong orthography (cp. also 12.5 : 18.30) instead of *lakṣya* "to be observed/markd", gerundive of root *lakṣ* "to mark, to observe", cp. 7.73 ; 12.76 ; 13.19, 52, 55 ; 17.4, 53 ; 18.8.—cp. on 12.5b ; 18.30d.  
*lakṣa-* is an orthographic variant, *y* being dropped after *s.* (cp. J. Wackernagel, Altind. Gram., Bd. I para 235, 1957; P. Thieme, Heimat der indoger. Gemeinsprache (Abh. d. Ak.d. Wiss.u. Lit. Mainz, Geistes- und Sozialwiss. Kl. Jg. 1953, Nr. 11, S. 573 ff)).

1.64c On *nāgarakchanda*, see below Chap. II, 10

1.74a For—*mauktikaśrīḥ*, "splendour of the pearl", (in all edd.) read *mauktikāḥ śrī-* and construe *śrī-* with *satyāśrayah* as an honorific word, which is fully confirmed by the parallel stanzas, e.g. 1.68 *śrītailapah*, 1.79 *śrījayasimphadevah*. For the wrong orthography cp. below on 7.29c ; Chap. II, n. 48 ; Chap. IV, v. 66.

1.115c For *vidhṛtya* "having caught" read *vivṛtya* "having opened", cp. below Chap. II, n. 29.

2.31a *mama* may either be construed with *sadr̥sam* or *guṇaiḥ*. This kind of construction is styled in Sanskrit *kākāksigolakanyāya-*, lit. "the manner of a crow's eye-ball", a curious term arising from the common belief in India that the crow possesses but a single eye, which may readily be transferred from one eye-socket to the other,

2.38d *āgraha-*, is used in the sense of "stubborn wish, persistent resoluteness", hence *kṛtāgraha-*, "he who has formed a firm resolution". Contrast Hindi *āgraha*, meaning "request". Cp. *āgraha-* 5.18, 9.130, 10.87 (emend *līlāvagāhagraha*-to *līlāvagāhāgraha*-); *durāgraha* "bad (=ill-advised) resolution". 3.52 ; 4.115 ; 6.7;7.12;16.42.

2.39a *kṛtaśrutāgamaḥ* of the MS. may be interpreted (cp. p.1 on 1.74a) as standing for *kṛtaś śrutāgamaḥ*. If this interpretation is accepted as it is by the 3rd ed. the construction would be :

"I am one who has studied the Veda, who has heard (from an authoritative teacher) the tradition, rather much exertion/strenuous work (*bhūyān śramati*) has been done (*kṛtah...asti*) [by me]..."

\* \* \*

The word order seems rather strange, we do not expect *kṛtah* before *śrutāgamaḥ*, because *kṛtah* belongs in the *asti* sentence, while *śrutāgamaḥ* belongs to the *asmi* sentence. The interpretation of Bühler and *ed. sec.* (*kṛtaśrutāgamaḥ*), therefore, is to be accepted :

\* \* \*

*adhītavedo 'smi kṛtaśrutāgamaḥ  
śrāmo' sti bhūyān itihāsavartmasu/*

"I am one who has studied the Veda, who has done (executed) the tradition of the sacred texts (i.e. of the *śruti*) there exists rather ample exertion [undergone by me] on the paths of the lore of stories".

An objection against this might be raised. The expressions *adhītaveda*- and *kṛtaśrutāgama*- amount to the same thing, there would be a tautology (*paunarkṛtya* or *piṣṭapeṣana*).

A possible way to remove this tautology is to emend *śrutāgama*-into *smṛtāgama*-, "the *smṛti* tradition". The king would refer to his study of the Veda (*yeda*), of the *Dharmaśāstra* (*smṛtāgama*) and the Epics (*itihāsa*).

2.58a *netracakora-* may be analysed as an *upamita*-compound (Pāṇ. 2.1.56) "eyes like Cakora birds" or as a *rūpaka-* compound (according to Pāṇ. 2.1.72 in its traditional interpretation) "Cakora birds that are in reality eyes" (*netrāny eva cakorāḥ*).

The second analysis would be preferable : the implied comparison (*upamā*) is of the prince and the moon, while the eyes are equated with Cakora birds<sup>1</sup> (*ed. ter.* correctly : *upamārūpakayoḥ saṃkaraḥ*).

2.80a For *vitīrṇa-*, "bestowed", (all *ed.*) substitute *vikīrṇa-* "thrown about, scattered", which seems to be more suitable. *vikīrṇa* also in 6.10—*vikīrṇa...samīra*—"the breezes scattered by". Cp. also 18.14 *siṭjā viprakīrnāḥ* "the rocks that were scattered." 18.6—*kīrṇakarṇāmṛta-* "by which nectar for the ears is scattered". *akṣata-* "uncrushed grain", as an object of *ud-kṛt*, compare 2.83 *akṣatotkaraḥ* "by the throwings up of uncrushed grain".

d On—*añcitam* (*ed. sec. and ter.*), see below Chap. II n. 2.

2.81d *samarpayantī nṛpater mahotsavam*, "offering the king a great festival", genitive far dative: In later Sanskrit, the use of genitive instead of dative is found with increasing frequency. This is due to the influence of the vernaculars in all of which the genitive has taken over the function of the dative. Further examples from our text are :

2.89a *akathayad avanīdor nandanotpattiśārtitām*  
"told the king the news of the birth of the son" ;

9.31ab ...*smaraḥ...asyāḥ kathayām babhūva...*"the god of Love told her..." ;

1. The Cakora bird (red Partridge, *Perdix rufa*) is supposed to live only on moon-beams. Eyes that are Cakora birds are, then, eyes highly appreciative of lunar beauty.

9.73b ...*sakhīnām kim apī bruvāṇā*...“saying something to [her] girl friends” ;

9.93a *pradarśayām āsa tataḥ kumāryāḥ*<sup>2</sup>...“then he showed to the maiden...” ;

9.94 *yasya...maurvīravah...*  
*...pātālatalasthitānām...kathayām babhūva*  
 “whose bowstring twang told those who dwell on the bottom of the *Pātāla*...” ;

13.50ab *samarpayām āsa payāṇsi...*  
*jaladhiḥ payomucām*  
 “the ocean offered water to the clouds.”

2.90ab For *cañcat*-(all edd.) read *carcat*-, and for-*karaṭi*-“elephant” in b read with Bühler-*karaṭam* “a kind of drum”. For discussion of this pāda cp. Chap. II on root *luṭ*.

3.5a ...*arunaratnadīpaprabhā-*, would be : “the shine of the lamp that was the red jewel [in his hand]”. Following the lead given by 1.91 *dīprapratāpānala*-“fire of a fierce glow”, we might conjecture :-*dīpraprabhā-*“the fierce shine [of the red jewel]”. The following comparison of the shine with a blood-smeared sword seems to go better with the expression “fierce glow” than “glow of a lamp [that was...]”.

3.7a *addatta*, use of *ātmāne pada* (middle voice), for *paras-māpada* (active voice) recurring in 4.67; 12.12, is remarkable; cp also *avocata* in place of *avocat* in 3.8a ; *bruvāṇa* in place of *bruvati* in 9.71b. Since root *dā* is *ñit* (Dhātup. 3.9) and *vac* is substituted for *brū*, which is *ñit* (Dhātup. 2.35), the *ātmāne pada* must be used, according to Pāṇ. 1.3.72, to denote that the benefit of the action goes to the agent. “He gave

2. *kumāryāḥ* is a conjecture cf ed. sec.; Bühler has in accordance with the MS. *kumāryām* which is not construable,

for his benefit", "he said for his benefit" would be said in the sense of "he gave/he said without being asked", that is "spontaneously". This "spontaneously", added in the translation to the adduced passages, would make good sense everywhere.

3.30d *āstām ayam*, "let it rest", is correct (so *edd. sec. and ter.*). *māstām* (*mā āstām*), as read, by Bühler against the MS., which has *samāstamāstām*<sup>3</sup> does not make sense.<sup>4</sup>

3.60d *yaśovatamsa-* used here as bahuvrīhi : "one whose wreath is fame" :

*papau...yaśovatamsāni jayāmr̥tāni*

"he drank the glory-wreathed nectar of the victories".

The idea seems to be that the cup from which he drinks the nectar is wreathed with [the white flowers of] fame. Compare also :

1.86 *yaśovatamsam̄ nagaram̄ surāñām/kurvan...*

"making the city of the gods wreathed (adorned) by his fame."

6.7 *rajanrabhasavilāsakautuke<sup>5</sup> na sthitim...bibhrad asau yaśovatamsām*

"not exhibiting continuance in (=continuous attachement to) the glory-wreathed (=glory rewarded) curiosity (=desire) for the sport of battle fury".

3. Giving *samāstam* instead of *samastam*.

4. Bühler might have thought of a form *stām*, 3rd pers. sing. imper. *ātmā-nepada* (formed according to Pāṇ. 6.4.111), of root *as* "to be", which, however never takes *ātmanepada*.

5. Read - *kautuke*, "loc. in the curiosity" instead of—*kautukena*, as an instrumental case (in all *edd.*), and separate *na* "not" from it as above.

6.71 —mauktikāvataṇṣadviradaśīraḥsthala—  
 “the pearl-wreathed elephant-head”;

10.70 *kriḍāsaras tāmarasūvataṇṣam...*  
 “play-pool wreathed by *tāmarasa* (red lotus.)”

16.33 *vिशदकीर्तिकृतावताण्सः-*  
 “he for whom a wreath was formed by [his] white fame”.

4.6cd *sāmrājya-*, “rulership, empire”...*śītopacārasūmrāj-yam bhejur malayanimnagāḥ*: “the rivers of the Malaya [-mountain] acquired rulership in cooling treatment (in the medical sense); i.e. “they became royally potent”, may just be possible. Easier would be to read *sāmarthyam*, “capacity”: [they acquired capacity] for the cooling treatment. Cp. 4.120d *sāmarthyā-*, “capacity”.

4.40b *sthiti-*, “state or condition of staying”, used here in the sense of “condition of health”; cp. 4.5 *sthiti-* “condition of wellbeing”; but 6.7 *sthiti-* “continuance”.

4.67a For *adatta*, *ātmanepada*, see above on 3.7a.

4.44c *vyāpīparti*(*vy*—ā with root *prī*, “to keep oneself engaged”, cf. *vyāpīta*-, “occupied, engaged” in verse 5.27) is a remarkable from, used here instead of the usual *vyāpriyate*, obviously on the strength of *Dhātup. 3.4*.

4.56b *sevaka-* derived from *sev* in the sense of “to frequent”, means “visitor” and not “attendant” or “servant” as explained by the Eng. rend. The verse in question :

*ātmānam unmādadvāḥstha—  
 galahastitasevakāḥ/  
 agamyam api daiyasya  
 vidanti hatapārthivāḥ//*

“Deluded kings, whose [unwelcomed] visitors (*sevaka*) are seized by the throat by their furious

door-keepers, know (i.e. think they know) that their self is unapproachable even by fate [that brings death]".

Otherwise : 16.3cd *kāntāmukhānāñi hemantah sevakatvam aśikṣata*, "winter learnt to become a servant of the faces of the lovelies [by destroying the beauty of their rival, the moon]". Here *sevaka-* is derived from *sev* in the sense of "to serve". *sev*, meaning "to honour", is used either in the sense of (a) "to honour by a visit" (e.g. a god, a temple, a palace)= "to visit, to frequent", or in the sense of (b) "to honour by offering service to [a god, a king etc.]"= "to serve".

4.69-71 These three verses stand in contextual unity, 69-70 being the chief sentence which runs : "he...wept so" (*ruroda...tathā*), 71 being a dependent clause, which gives the ensuing result "that even the sun thought" (...*manyate sma yathā...tlgmāñsiḥ*). The Ahmedabad MS., therefore, is right in calling them a *viśeṣaka* ("group of three verses") while Bhardwāj (*ed. ter.*) in treating 69-70 as a *yugma* (*ka*) (group of two verses), separating them from 71, can hardly be right.

4.83cd The MS. has two versions :

I. *bhāgyānām eva me doṣād eṣa jātaḥ parikṣayāḥ*  
 II. *madbhāgyadoṣād evaiṣa jāne jātaḥ parikṣayāḥ*

In the second one the 5th syllable of c is long, which is against the metrical rules given for the *śloka*. The first one removes this blemish and must, therefore, be considered to be a deliberate improvement (made by somebody, who noticed the poet's slip, afterwards) Cp. blow Chap. III on 16.2.

4.90c *kavinā sukhagoṣṭhī...virahitā* 91); "an assembly for wellbeing/pleasure" or "pleasurable assembly (left) by a poet (=without a poet)"? : unrecorded in lexicons but of course unexceptionable. Possibly yet to be amended : *kavināsuragoṣṭhī* "the assembly of

the Asuras (demons) [left] by (without) Kavi (= Śukrāchārya, the preceptor of the Asuras)". In view of the comparison in the very next verse...*kavitveneva vāgmitā* "like eloquence [left] by poetry", one might expect *kavi*-in 4.90c to designate not just a poet.

4.119c

Bühler reads *kupito kṣmābhṛt*—which is, of course, impossible. *Ed. sec.*, followed by *ed. ter.*, silently changes to *kupitah*. Better sense results if we read *kupita*-instead of *kupitah* and compouud it with *kṣmābhṛt*:

- c *api ca kupitakṣmābhṛtsenāgajesu nijeshubhilī*
- d *katīṣu vidadhe dhairyadhvamṣaṇi na sāhasalāñ-*  
*chanah //*

"and in how many elephants of the army of the enraged king (that is Somadeva) did Vikramāditya not cause crumbling of fortitude by his arrows ?"

The expression "arrows" is strange as a battle with his brother, at this point, certainly did not take place; cp. 5.5 and 6<sup>6</sup>. Perhaps we should amend *nijeshubhilī*: "by his jealous ones (his male elephants that smell the king's elephants in their stables start to trumpet, whereupon these get afraid)".<sup>7</sup> *īrṣu* for *īrṣyū* is a common misspelling (see Apte. s. v. *īrṣyā*, *īrṣya*, *īrṣyū*), Cp. also above on 1.48b (*lakṣa* for *lakṣya*).

Note that Vikramāditya, though in distress about the bad behaviour of his elder brother Somadeva, is himself not "enraged" (*kupita*) neither can he be designated, as yet, as *kṣmābhṛt* (king): verses 116-117. Somadeva, of course, is "enraged, because his younger brother leaves the town spontaneously—and obviously, without giving due notice—with an army : 5.3-5 (cp. in particular *kvathanmanah* in 5.5, said of Somadeva).

6. Battles with other kings ensue only after Vikramāditya has crossed the Tuṅgabhadrā (5.18), the southern frontier of the Cālukya kingdom.
7. As to the jealousy (*īrṣyā*, *asūyā*, *amarsa*, *roṣa*) of the male elephants, cp. Ragh. 4.23 (*asūyā*); Śiś. 5.32-36, 42 etc.

5.6d      *gahana-*, "deep (of a stream : 12.6), dense, thick (of a jungle)", used here, nominalized in the sense of "impenetrability, insuperable difficulty" (lit. : "what is dense, impenetrable"), as second member of a *bahuṛihi* : *agahana-*, "without insuperable difficulty". i.e. "who cannot be embarrassed" ; cf. 15.61 *agahana-*; 15.37 *nirgahana-*. The adjective *gahana-* "insuperably difficult": 6.99 ; 7.74 ; 18.80. Construed with dative of aim : *poṣanāya gahana-* "insuperably difficult [on their way] to make prosperous... (that is : ...when they want to reach the aim to make prosperous)" (6.99) ; *drumabhañjanāya gahana-* "insuperably difficult (on somebody's way) to break trees, (that is : when he wants to break tree)" (7.74).

5.18cd     *-āhavaprāptidurlalitabāhu-*, "whose arm was spoiled by the obtaining of fight", seems not intelligible. Read, therefore, *āhavāprāptidurlalitabāhu-*, "whose arm was spoiled by not obtaining fights", i.e. unruly because of not getting fights, like a child that was fondled too much or kept from exerting itself and hence gets restless.

5.22a      *-khaṇḍa-*. Manuscripts, particularly from the West, often confound *saṇḍa-*, "thicket, multitude", and *khaṇḍa-*, "piece, fragment", because *sa* and *kha* are—at the time of our MSS.—pronounced the same way (*xa*). The compound *nārikelaphalakhaṇḍa-* (all edd.) should therefore be interpreted as "multitude (*saṇḍa*) of coconut fruits". Compare also :

13.88a *vidyutpankajakhaṇḍapanikapatali... ambho-dharah*  
           "the cloud... which is the swamp for the multitudes (*saṇḍa*) of the lotuses that are the lightnings".

16.22 *...sa rājate sma khaṇḍena... nilotpalañām iva rājahaṇīsaḥ*  
           "...he (the king) shone [through his dark blue umbrella] like a royal goose through a

multitude (*sañḍa*) of blue lotuses".

18.7d *drāksākhaṇḍeṣu*,

"in the multitudes (*sañḍa*) of the grapes".

*sañḍa* and *khaṇḍa* (both spelt *khaṇḍa*) side by side :

18.18 *śrikhaṇḍāmbhāḥ* "sandal water", and *drāksākhaṇḍa-*, "multitude (*sañḍa*) of grapes".

*khaṇḍa* is correct in 13.15 :

*apaśyad asmin samaye mahipatiḥ payodukhaṇḍam militārkamāṇḍalam |*

*sakuṇḍalam vārimucām anehasaḥ kuto'pi mūrdhānam ivārdhanirgatam ||*

"At this moment the king saw a piece (*khaṇḍa*) of a cloud that had met the orb of the sun, [a cloud, which looked] like the head of the rainy season (lit. : "the time of the clouds") adorned by an earring having half come out from somewhere".

On *nāgrakhaṇḍa* (1.64) cp. below Chap. II.10.

5.78a

*kṛtasthitīḥ...In 5.56 the messenger of the Cola king proposes Vikramāditya to return (*ni-vṛt*) [from the Cola country he has invaded] and to take his stand in the vicinity/proximity (*upāntavartmanī*)—obviously of the Cola country. This vicinity/proximity is defined as *tuṅgabhadrayā mudrītā*, "sealed by the Tuṅgabhadrā". Whether we understand sealed (*mudrītā*) in the sense of "marked" (*cihṇīta*) or "sealed off, closed" (cf. 11.19 *amudrītā* "unsealed; unrestrained"; Karṇasu. 4.5, 6 *mudrītā* "closed, sealed") the northern shore of the Tuṅgabhadrā, which lies outside the Cola country, but in its immediate vicinity (*upāntavartmanī*), must be meant. The peacetreaty the Cola king proposes and which he wants to cement by offering his daughter to Vikramāditya as a wife, can be concluded only—it seems obvious—when*

Vikramāditya has left the country : only on this condition the Cola king's "gift of friendship" (that is the giving of his daughter in matrimony) cannot be looked at as a "gift of fear" (verse 58). This is borne out by the following description of the Cola king's army reaching the Tuṅgabhadrā, putting up a camp alongside its shore (verse 76) and enjoying bathing in the river (verse 77) : this would be impossible if King Vikramāditya had himself with his army occupied the southern shore. Consequently the reading of all the editions in verse 78 *dakṣinataṭe kṛtasthitih kuntalenduh...* "the moon of the Kuntalas having taken his stand on the southern shore", cannot be correct. We have to amend *dakṣinataṭe kṛtasthitih* and construe it with *tad balam*. Thus we get :

- a      *tatra dakṣinataṭe kṛtasthitih*
- b      *kuntalendur avalokya tad balam /*

"the moon of the Kuntalas having seen [from the northern shore] his (the Cola king's) army, that had taken its stand on this southern shore.....".

Afterwards messengers are sent (verse 80) of course across the river.

6.7a      Interpret *rājarabhasavilāsakautukena* not as instr., "by the curiosity for the sport of battle fury", but as loc. *kautuke*, "in the curiosity.....", and following negative particle *na*, see above remark on 3.60d.

6.18,19     Verse 19 describes—like the preceding verses 12-17—the behavior of one particular girl at the sight of the king, while verse 18 gives a comprehensive finishing statement : *iti.....abhavad...vilāsah...* "thus was the playful behaviour [of the beautiful women of the town]....". The order of the verses 18 and 19 should, therefore, be inverted.

6.19a      *āluloke* "was looked at" in 19a is peculiar as it cannot be derived from *ālokaya-*, "to look at", of

which the perf. pass. would be *ālokayām cakre*, but must be taught to belong to *ā-lok* (Dhātup. 1.76 *lokṛ darśane*) : *ālokaṭe*, not met with outside grammatical works and possibly a grammatical fiction.

6.21c *niviṣṭa-* does not mean *dalita* - , "torn asunder", as it is glossed in *ed.ter*. What is expected in this context *caraṇatalanivisṭaduṣṭavargah*, "by whom the crowd of the evil ones was.....by the soles of his feet", would be *nipiṣṭa-*, "crushed". The sounds *p* and *v* appear to be easily confounded by Jain writers, cp. *ed. sec. Prastāvānā*, p.3.

6.26d The expression *prakṛtivirodhahata-* might mean according to Bühler (Introd., p.35 and note 3) either : "slain in consequence of a disagreement (*virodha*) with his subjects (*prakṛti*)" or "killed (by Rājiga) in consequence of an inveterate enmity" ; There is a third possibility, however : *yaśovirodhin-* in 6.62 means "what is in conflict with a good name", i.e. disgraceful", *dharma-virodhin-* in 6.65 means "what is in conflict with sacred tradition", i.e. "impious". Hence *prakṛtivirodhin-* in 6.27 would mean "who is in conflict with nature", i.e. "unnatural". This fits well as a qualification of Somadeva, who indulges in an unnatural hatred towards his brother.

In 6.26 we should have to understand: "slain by conflict with nature", which does not seem to make sense. I propose to read instead of *prakṛtivirodhahatasya* rather : *prakṛtivirodhahataḥasya* "who was slain by an unnatural one", that is a relative who thereby acted towards him in an unnatural way. It may be noted that also historically a palace intrigue led by a relative of the king is rather more likely than a rebellion of the subjects. This latter point may be the reason that the Eng. rend. interprets : "distressed by the revolt of his subjects". But *hata-* obviously is not "distressed", rather only "slain, killed".

6.51c Instead of Bühler's (*ed pri.*) *navendranīlā-* the MSS. and subsequent edd. have *navendranīla-*:

c *gaganagiritañ navendranila-*  
 d *drutiśatanirjhara dhāriṇīva reje //*

"the top of the mountain of the sky (lit. which is the sky) shone like bearing a hundred cascades of fresh meltings of (blue) sapphires (=of just molten sapphires)".

While *druti-*, "melting, molten substance", here fits well as qualification of *nirjhara-*, "cascade", it should be changed into *dyutī-* in 11.41a *ketakadrutinibham...mahah...indoh*, "the splendour (*mahāh*) of the moon that was like the shine (*dyutī*) of a (white) *Ketaka* flower". Cp. 11.87:

a *nikṣipya.....*  
 b *ātmadyutim dadhati pāñduratām pradīpāḥ//*

"having thrown down their own lustre (*dyutī*), the lamps are taking on whiteness (becoming pale)".

6.53c For *rajarasacalitam*, "moved towards the taste of battle", substitute *rajarasavalitam*, "addicted to the taste of battle" *valita-* from the root *val* in the sense of "to turn to, to be drawn to, to be attached to" (Apte, s. v. ३). व and व in the MS. is difficult to distinguish (cp. Bühler, Introd. p.45).

6.88bd Bühler (ed. pri.) reads in b *keli-kārah* (against *keli-kālāḥ* of second and third editions, which do not mention his reading), and -*pūñdarīkakośam* in d - against *pūñdarīkaśeśam* (second and third edd., which in this case mention Bühler's reading) *keli-kārah* in b is certainly preferable.

a *dviradapatir amuṣya śatrusenā-*  
 b *bhaṭamukhapadma vimardak elikārah /*

"His (Vikramāditya's) leading elephant making (-kāra, i. e. playing) the play of crushing the

lotus flowers that were the faces of the soldiers of the enemy army",

is as an allusion to the well known sportive nature of elephants—a famous example : Megh. 1.2 *vaprakṛīd-āparīyatagaja-*, more suitable than : "His...elephant, the god of death in (for) the play/game of crushing...".

Seeing that Bühler's reading is not even mentioned,<sup>8</sup> we may even consider the- *kālah* of the second ed., taken over by the third ed., to be due to a slip of pen.

—*śeṣam* in d (against Bühler's *kośam*) seems to have the support of the MSS. and alone makes good sense:

c. ....*rājasaraś cakāra lakṣmī* /

d. *karadhṛtavibhramapuṇḍarīkaśeṣam* / /

"...he (the elephant) turned the pool that was the battle, into one in which there was left only the lotus held by the hand of Lakṣmī (the goddess of Fortune)".

.....*puṇḍarīkakośam*, "he turned the battle-pool into one in which the lotus calix was held by the hand of Lakṣmī", would not express the idea, necessary in this context, that this was the only lotus left.

7.14b *nimilita-*, "having been closed", does not make sense here. What is required, is a participle meaning "tormented" (=*vyathita*, glossed in ed. ter.). Hence read *nipidita-* > *nipiṭita* > *nipilita*).

7.29c *asāmyṛtasrastadukilabandhe* : it is difficult to construe this as a compound, for the hips of the women (*jaghane vadhnām*) are not first "uncovered"

8. Cp. also 1.115. . . *yāśākpaṭolluṇṭhanakelikārah*, "indulging in the sport of robbing the dress that is (white) fame"; 16.52. . . *tuhinagiritaṭikeli-kārah samīrāḥ*, "the winds indulging in sports on the slopes of the snow mountain".

(*asaṇvṛta-*) and then "loosing their linen dress" (-*srastadukūlabandha-*) as we have to understand according to Pāṇi, 2.1.49. Better is the conjecture of *ed. ter.*: *asaṇvṛte srastadukūlabandhe*, "[the hips of the women] having been uncovered, their underwear having gone". Easiest, and therefore best, would be to interpret the tradition as: *asaṇvṛta* [s] *srastadukūlabandha* and construe *asaṇvṛtas* with *manobhūḥ* "love, unfettered". Cp. above p. 1, on 1.74a.

7.71ab *kuhūtkāri-* : the wrong orthography *kuhūt-* (all edd. and anthologies) instead of *kuhū*, "a sound, like the cry of the Kokila", may be due to false analogy after *phūtkṛ* (8.18 ; 11.23) "to make a hissing sound". Cp. below Chap. III on 7.71.

*bhāṇikāri-* f. "a certain (rambling) sound" in b (onomatopoetic ?), also attested in 9.22, to be connected with *bhāṇikārī* f. "gad-fly", or just wrong for *jhāṇikāra-* (cp. *jhāṇikṛta* 9.148).

8.41a *māti* : the reading of MS. (*māti*) should be kept (with *ed. sec.*) and not changed into *bhāti* (*edd. prf.* and *ter.*). It can, of course, not mean *āgacchati* (*ed. sec.*) but fits, finds place in". Cp. 2.79 *kvacin na māti sma mudā nareśvaraḥ*, "the king did not find a place anywhere through joy", i.e. "cannot contain himself for joy", cp. Śiś. 1.23 etc. The verse in question

*māti nirvivare tasyāś citram kucayugāntare/  
krīdākundalitoccoḍa kodaṇḍaḥ kusumāyudhaḥ* |

should be rendered as follows :

"God Love, whose terrible bow is playfully arched, fits, [it is] marvelous, in the space between her breasts, which [yet] is without an opening [which might give him room]".

8.86c Instead of *nasyate* (*na - isyate*) "is not desired" pass.

of *anveṣaya* read *anveṣyate* (*anu-iṣyate*) “is looked for”, cp. below Chap. III on 8.36.

9.41d *asti* with *sma* - is a hapax, presumably *metri causa* for *sambhavati*.

9.68 The *kulaka* starts from this verse, not from the next one (thus erroneously *ed. ter.*).

9.92a *kumāryāḥ*, in second and third editions, conjectured for *kumāryāṁ*, in the MS. and *ed. pri.* is hardly correct. *kumāryāṁ* (loc.) is to be construed with *agamat*<sup>9</sup>, like *nīce* in the comparison : “the instruction went to the girl in vain, like a service [goes in vain] to a vile one”. For the thought compare : Bhāsa, Cārudatta, 1.19 ; Bālacakrīta 1.15 (=Śūdraka, Mṛcchakaṭika, 1,34) :

*limpatīva tamo'ṅgāni varṣatīvāñjanāṇi nabhaḥ /  
asatpuruṣas eva drṣṭīr viphalaṭāṇi gatā /*

Bhāravi, Kirāt., 13.33 :

*upakāra ivāsatī prayuktaḥ sthitim aprāpya mrgē  
gataḥ prañāśam/*

*kṛtaśaktir adhomukho gurutvāj janitavriḍa  
ivātmapauruṣena/*

10.13d For *labdhārjanānām*. “of those that have obtained acquisition”, which does not make sense in the context (*labdhārjanānām* ayam eva mārgaḥ, “this is the way of those that have obtained acquisition”). *ed. ter.* conjectures : *labdhair janānām*, which seems better—as it is indeed a greedy bee that is spoken of in the verse—but is difficult of construction : “this is the way of people with the greedy”. We should expect rather a loc., than an instrumental ; besides, the verse is concerned with bees, not with people. More

9. Cp. Raghu, 6.66. . . *tadiyo lebhe antaram cetasi nopaladeśah*, “her instruction did not obtain a place in her mind”.

conservative and without difficulties would be to read : *lubdhärjanānām ayam eva mārgaḥ...*, "this is the way of the acquisitions (=thus it goes with the acquisitions) of the greedy ones...".

10.27a *vilāsa-(vi- las with ghañ), used as an adjective (ed. ter., comm. ; vilāsair=vilāsayuktaiḥ) is hardly possible*  
Read perhaps for *vilāsair* rather *vikālatr* :

*tavāṅgavallikusumair vilāsair  
avaimi kāmo hriyamāṇanetrāḥ /  
caitrārpitam nūtanam astrajātāṁ  
samdhātukāmo 'pi na samdadhāti ||*

"God Kāma, whose eyes, I think, are robbed, (forcibly taken) by the timeless (*vikāla*) flowers (=flowers that know no season) of the liana that is your body, does not place on his bowstring the new arsenal of arrows [i.e. flowers] offered by the season Caitra, though he is wishing to do so."

11.23c *nivārlitadīpāḥ* : here *nivārita-*; "kept off" does not yeild the sense *prasānta*, "extinguished" (ed. ter., comm.). I would suggest, in the light of the context, reading *nirvāpita-*, "extinguished", and thus render : "lamps were extinguished [by the women...]" . For *cāpalam* (all edd.) in d read *cāturaṁ*, which suits well, since god Kāma's action of procuring a love meeting without obstacles is one of "cleverness" (*cātura*) and not of "fickleness" (*cāpala*).

11.41a For *ketakadruti-*, "melting of the Ketaka flower", read *ketakadyuti-*, "shine of a (white) Ketaka flower", cp. above on 6.51c.

11.70b Instead of *mukhavibhramalakṣmīḥ*, "the beauty of the dalliance of their faces", read *sukhavibhramalakṣmīḥ*, "the beauty of the dalliance of their bliss (could not be measured/contained in their *cabinet d'amour*)".

11.79c For *ghanamasṛṇayibhūṣākhanḍana*...read *ghanagh-*  
*usṛṇa*...since *masṛṇa-* (cp. also 18.17, 29, 31), "soft,  
 smooth, tender", is not a fitting qualification of  
*vibhūṣā*, "ornament", and it is impossible that the  
 jilted girls are said to actually break their ornaments.  
 The cheeks(*ganda*) are "terrible [looking]" rather by  
 "the breaking (getting destroyed) of the ornament  
 which is the solid, thick (*ghana*) saffron". The use of  
*kunkuma* or *ghusṛṇa*, "safforn", (cp. 11.1; 16.47;  
 18.31) for cosmetic purposes is quite common.

12.5b For *lakṣīkṛtā* read *lakṣyīkṛtā*, see above on 1.48.

12.12c For *adatta*, ātmanepda, see above on 3.7a.

12.20b For *dorveṇikayā*, "with the braid that was her arm",  
 read *dorveṇukayā*...*atarjayata*, "he was threatened  
 [by some girl] with the bamboo (=Hindi *lāṭhi*) that  
 was her arm".

12.27d Instead of *parāsām* (gen. pl. f. *para-*, "the other  
 one") read *parāsam* (acc. sing. of *parāsa-m*. "driving  
 away") in order to get an object for *karosi*, as  
 "which" *kim* is not suitable.

cd      *kim tuṅgavātāyanasaṅgatānām*  
*karosi mātsaryaparā parāsām* //

"why do you, being keen on jealousy, cause  
 driving away (*parāsa*) [of the girls] that have  
 come together on the high roof platform".

12.45a It is preposterous to compare the king's body with  
 the height of the Himalaya : *vapus tuśārācalatuṅgam*  
*asya*... "his body, high as the Himalaya".

For *tuṅga*, "high", read *rāṅga*, "colour".

ab *vapus tuśārācalatuṅgam asya*  
*vyanājād ālepanacandanena* //

"His body appeared of the colour (*rāṅga*) of

the snow mountain by the sandal that was his coating (with which he had smeared his body)".

12.69 The agent of *cakāra* is "he" the king. In the preceding verse, however, "some girl" (*kācana*) is the agent of the verb (*yilaṅghayām āsa*). As the change to a new subject (the king) would necessitate this to be named, verse 69 should be read before 68 and after 67, where *devah* "the king" is explicitly given as the subject.

13.8a Emend *prabuddha*-to *pravṛddha*-; cp. *ed. ter.*, comm. where *prabuddha*-is explained by *pravṛddha*-under the requirement of the text : *pravṛddhakārśyāḥ...nimnagāḥ*, "the rivers whose leanness had grown big...". *prabuddha*- in 13.11d should also be emended to *pravṛddha*- by which it is again glossed in *ed. ter.*, commentary.

13.11 Previous attempts in translating the verse have been banal, since the poet's use of punning (*sleṣa*) in it could not find expression in them. The pun, how it should be understood and explained is as follows :

*nirantarā ghṝtitapāṭalādharāḥ  
kramāṇ niḍāghasya ghanoṣmaṇīginaḥ |*

*yyaraṇīṣīṣūḥ śvāsasamīraṇā iva  
prabuddha<sup>10</sup> dāvānalabandhavo' nilāḥ | |*

"The incessant (*nirantarāḥ*) winds that are the friends of the grown/big forest fires (i.e. that are accompanied by forest fires), that rubbed (violently shook) the *pāṭala*-trees (lit. "the bearer of the *Pāṭala*- blossoms"), that were in connection with (were accompanied by) violent heat—[that were] like the incessant breathings (*śvāsasamīraṇāḥ*) of the hot season [in the act of violent love-making], that are like grown forest

10. Read *pravṛddha*, see above on 13.8a,

fires (i.e. that are hot like forest-fires)<sup>11</sup>, that hurt (lit. violently rub) [his] red lips, that are accompanied by sibilants/hissings (in the effort to cool them)—in due course (*krāmāt*) came to a stop".

13.18d According to Pāṇini the voc. sing. of *subhrū-* is *subhrūs*, since 1.4.4 forbids *bhrū-* to be called a *nādi* and thereby substitution of a short vowel in the vocative according to 7.3.107 (with subsequent loss of *s* according to 6.1.69). The vocative form *subhru* (also 13.32,35), however, is quite commonly used even by great poets : e.g. Kālidāsa, Kum. 5.43<sup>12</sup> ; Vikr. 3.2 ; Bhavabhūti, Mālatīm. 3.8 and also Bhaṭṭ. 6.11.

Historically this form is to be considered an analogical formation after the model of *vadhūs*, nom.-sing. : *vadhu*, voc. sing. ; cp. also Wackernagel, Aitind. Gram., Bd. 3, para., 100f. Later indigenous grammarians try by various methods to give a Pāṇian justification for the voc. sing. *subhru* (cp. e.g. Śaraṇadeva, Durghaṭavṛtti, 4.3.4—ed. L. Renou, vol. 1, p. 65 ; Padamañjarī on Kāśikā on Pāṇ. 1.4.4).

Other authorities think it unjustifiable (cp., e.g. Bhaṭṭojidīkṣita, Siddhāntakau., Udantaprakaraṇa (before Pāṇ. 8.4.12) and more elaborately ; Śabda-kaustubha (Chowkhambā Sans. Ser. 2), p. 3 ; Vāmana, Kāvyālaṃkārasūtra, 4.2.48).

13.36c *calat arikalilayā* is understood by ed. ter. as "moving with the beauty of a seal", which is impossible because *calat* n. cannot be construed with *vāridāgamah* m... "With the beauty of the moving curved line" (Eng. rend.) is grammatically possible, but

11. In this case the compound ending in—*bandhavah* is to be taken as *bahuvrīhi* "whose frinds (i.e. equals) are . . .".

12. On the discussion, see Samīyani of Mallipāṭha,

gives very poor sense. The text seems to be not correct. I propose : *caturaigalilayā* :

*īrṇāni bhūbhṛtkaṭakeṣu nikṣipan na kaiḥ sphurad-  
dhīramṛdaṅganisvanaḥ |*

*taḍītpadrīpaiḥ caladaṅkalilayā nidāgham anvīṣy-  
ati vāridāgamah | |*

"By which lamps, which are [its] lightnings, does not the rainy season search for the hot season, with the beauty (showing the splendour) of a [moving] army (*caturaiga*), the sound of deep drums bursting forth from it, throwing down grass on the mountain slopes (or : the camps of the kings)" ?<sup>13</sup>

13.37a For *ayah*, "iron" (in earlier edd.), *ed. ter.* reads *ayam*, "this" (taken from the ed. of Pt. Rāmāyatār Śarmā). *ayahsyāmala-*, "black as iron", in itself would make good sense. Yet, since the description concerns here a single detail—one particular cloud—of the rainy season, *ayam...vāridah*, "this (particular) ...cloud", seems called for. Cp. next verse; *amī...payomucak*, "those (particular) clouds".

13.50b On *payomucām*, gen. pl., cp. on 2.81d above. *prastha-*, "mountain terrace" or "a particular measure" in c is punning (*śleṣa*). The line *māhāgiriprasthaḥasrasa-śodhitam...ambu* should be understood as :

- (i) "the water that was cleaned by thousands of terraces/slopes of big mountains" (the idea seems: the water is cleared by its falling down in cascades from one mountain terrace to the next one).
- (ii) "the water that was investigated (measured)<sup>14</sup> with 1000s of *prasthas* by the big mountains".

13. "Throwing grass on" [the camps] is used in the sense of: making them left by the vanquished armies, cp. 9.113.

14. On *śodhayal-*, "to investigate, examine", see 6.94.

14.44c Instead of *khalatvam*, “roguishness”, which cannot be construed unless one makes an arbitrary addition like “*tava niścitam eva*” (*ed. ter.*, *comm.*) and changes the nominative *vallabhaḥ* into the vocative *vallabha*, read *tat khala tvam...vallabhaḥ* “therefore thou, rogue, art the friend of ...”.

15.6b On *nāgarakhaṇḍa*, see below Chap. II, 10.

16.22c On *khaṇḍa-*, cp. above on 5.22.

17.29d *vibhūṣya*, “having decorated”, does not suit the context here. Read *vimūṣya*, “having stolen” (*Dhātup.* 1.707 *mūṣa steye*) :

b—d *eakāra tatraiva puraṁ sa pārthivāḥ |*  
*viriñcilocāt suralokataś ca yad*  
*vibhūṣya bhāgāv iva.....kṛtam | |*

“The king built just there a city, which was made [by him] as if he had stolen/robbed (*vimūṣya*) two pieces [one] from the world of Brahman, and [the other] from the world of the gods”.

Note that *ed. ter.* explains *vibhūṣya* by *alamkṛtya*, but gives in the end as the sense (*bhāva*) :.....*bhāgau grhītvā racitam*. भ and व are easily confounded in the MS.

17.64c There is no such word as *rānta*-(*edd. sec.* and *ter.*) ; Bühler therefore conjectures *sānta-* which, however, does not yield good sense, since *pravīrakāñṭha-grahaśāntakautuka-*, would mean : “the desire that had ceased from embracing the great heros”.

Read *sāndra*, “intense, strong” (cp, 17.18 ; 18.52) : -*sāndrakautuka-*, “intense desire”, cp. Kum. 7.62 *tāsām...sāndrakutūhalānām*, “of those women whose desire/curiosity was intense”.

18.7d On *khaṇḍa-*, cp. above on 5.22.

18.20c *manasijakathāghātabhagnā yuvāṇah* (in the MS. and subsequent edd.), "young men broken by the beatings of the love-stories" does not give good sense. More appropriate would be *manasijakaśāghātabhagna-* (cp. also 7.52 ; 12.26), "tormented by whip strokes by Kāma". ፩ and ፻ in Devanāgarī are often confused.

18.22c For *dolālilātaralagatiṣu preñkhitā yattaran̄gaiḥ*, which is not construable, read : *dolālilātaralagatibhiḥ*, ("by those of the Jhelum waves) the movement of which is unsteady like that of an elegant swing".

18.30d On *lakṣībhavanti*, see above on 1.48.

18.35c For *kṛidā-* read *vṛidā-*: *vṛidālavasabalitāḥ...dṛṣṭipātāḥ*, "glances that are variegated/disfigured by a little bit of shame". For an analogous idea compare 18.57 *savriḍobhūt*, "he felt ashamed". The idea seems that shame gives the eye a particular colour.  
On the colouring of the face caused by emotions, cp. Kāśikā on Pāṇi, 5.4.31 *lohitakah kopena*, "he is red from wrath" ; *kālakam mukham vailakṣyena* "his face is black from shame" ; Sp. 206c *roṣakaśāyitaradaradṛś-*, "whose eyes are made brownish by wrath".<sup>15</sup>

18.38c *śitabhīta-* proposed in ed. sec. (p.316) for *hāsabhīta-* (in other edd.) seems not to be required. *hāsabhīta-* "afraid of the laughter", gives good sense ; cp. 7.4 *śitartubhītyā*, "out of fear of the winter season".

18.48b For *vicarati* read *na carati* : *tyāgaḥ kāsāṇi na carati girāṇi gocare kāntakīrtih*, "in the domain of which poetry does not move his liberality, which is of lovely glory" ?

18.65b For *gatiḥ* read *matiḥ* and construe : *yasya matir vādināṁ vākcāturye maunamudrā prasarati*, "his (of

15. For a detailed discussion on this, cp. Lüders., Phil. Ind., p. 419 ff.

the king) thinking springs forth as a seal of silence on the cleverness of speech of the [disputing] scholars".

18.93c *yam* (acc. m.) cannot be construed with *vṛttam* n., as in *ed. ter.*, comm. It clearly must refer to Bilhaṇa, as the relative pronouns in the previous verses (18.90d, 91d, 92c) do. *vṛttam* must be analyzed as accusative of a masculine noun. Perhaps for *vṛttam* read *bhrityam*:

c ...so 'pi yaṁ prāpya bhrityam

d karṇaḥ...āsvādam antas tatāna / /

"Even this King Karṇa enjoyed in his heart (Bilhaṇa's poetry) after having him got as his servant (court poet)".<sup>16</sup>

16. In the verse 18.95 Bilhaṇa tells of his victory in a contest over one Gaṅgādhara who presumably was his rival for the king's favour. Cp. also Kosambi, Srk., Introd. p. 76.

## 2

## Some Lexicographical Points of Interest

1. *aṅkura-* m.

*aṅkura-*, "a sprout, shoot", in the end of a compound:

- a) *ratnāṅkura-*, "a sproutlike jewel" (*ratnam aṅkura iva*)—"a new/young jewel"—"a small jewel" (MW. only from the Mṛcch.) : 1.18; 12.3; 15.77; *vyāghranakhāṅkura-* "a sprout like a tiger nail" = "a small tiger nail", tied around the neck of children, even now-a-days, as an amulet, to ward off the bad effect of an evil spirit, cp. Hindī *baghanā/baghanahā/baghanakhā*,<sup>1</sup> 3.13.
- b) *radāṅkura- /dantāṅkura-* "sprout of the tooth/tusk" (*radasya/dantasyāṅkurāḥ*)—"tip of the tooth/tusk" (PW. and MW. only from Abhidhānac. of Hemacandra, 297) : 17.50a *radāṅkuraprotam arātidantinā* "pierced with the tip of its tooth/tusk by the enemy elephant";  
17.56...*radāṅkurāḥ...tāṁ mukutesy atādayan* "the tips of the teeth/tusks...struck at the diadems (helmets) [of the soldiers]".

More: literal "struck them (the soldiers) at their diadems (helmets)".

1.65cd      *karīndradantāṅkuralekhanibhir  
alekhi.....vijayapraśastih/*

1. *vyāghranakhāṅkura-* a kind of "medicinal herb" (Eng. rend.) to be tied around the neck of children, is probably a substitute for the real tiger nail, which for a king was more easier to obtain than for a common man.

"a victory inscription was written by the pens, which were the tips of the tusks of the elephants".

2. Root *añc* "to bend" and denom. *añca�a-* "to mark"<sup>2</sup>

A. *añc* "to bend"

(a) *ni-añc* "to bend down":

9.53      *mukhena lajjābhinayapragalbhā*  
*lilālavanyañcitakandhareṇa /*  
*pratyādiśanti... ...*  
*... ... ... mrgāñikam //*  
[64a : āvirbabhūvātha patinīvarā]

"Putting as it were the moon in its place by her face, its neck<sup>3</sup> having been made to bend down a little..., she, clever at acting bashfulness, made her appearance."

(b) *ud-añc* "to bend up" = "to rise, to raise (to arch);

1. of fluids :

2.55      *udañcadānanda jalaplutekṣaṇas tataḥ...*  
*sa yallabhām.....atoṣayat //*

"Then with eyes flooded with rising tears of joy, he delighted [his] beloved".

11.67      *ity udañcitavilāsarasānām*  
.....|  
*jalpitāni.....sa śrīvan*  
*subhruvām.....//*

"When he listened to the talks of the lovely

2. Cp. 2.80d; for *arcitam* in MSS. and *ed. pri.*, *añcitam* in *ed. sec.* (followed by *ed. ter.*) is done needlessly by the editor, obviously in silent reference to Pāṇ. 6.4.30 and 7.2.53, yet Bilhaṇa has no example of *añcita* in this sense.

3. Usually the neck is thought to belong to the head, rather than to the face.

girls who thus had raised (that is : drawn up —from a well)<sup>4</sup> the flavour/fluid of charming behaviour".

2. of things and animals :

7.52 *udañcayan kiṁśukapuṣpasūciḥ.*  
..... /  
*vīyoginām nigrahanāya sajjah  
kāmājñayā dakṣiṇamāruto 'bhūt|*

"By the order of Cupid the southern wind sprang up, ready for tormenting those separated [from their beloved ones]... raising up the needles, which were the kiṁśuka flowers."

6.81cd *pratisubhaṭakapālapoṭanāya  
dviradam udañcayati sma rājasūnuḥ|*

"The prince caused his elephant to rise in order to crush the heads of the enemy soldiers."

12.3bc *udañcitaṁ vāmapadaṁ dadhāna/  
babhāra kāpi vrataṁ ekapādaṁ*

"Keeping her left foot raised up, some girl executed the vow of (standing on) one foot<sup>5</sup>..."

13.29cd *udañcaduccaṇḍataḍitkaras tvīśām  
adhiśam ity ākṣipatīva vāridah |*

The cloud, whose hand, the violent lightning, is rising up, scolds, as it were, the sun saying..."

4. K. Hoffmann, KZ 79, p. 171ff., has collected passages from Vedic texts where *ud—añc* "to draw (water)" is attested to. Whether his explanation of the connection between the ideas "to bend" (*añc*) and "to draw water" (*ud añc*) is correct, seems doubtful. Rather "to bend up (a leg etc.)" leads to "to raise", which then was used with water as an object.

5. Cp. Śat. Br. 5.1.45 *pādam udacya tiṣṭhati* (K. Hoffmann, KZ 79, p. 171)

## 3. "to arch" (eye-brows) :

2.76 *udañcitabhrūr mukharāṇīl...vilocayāmāsa  
vibhūṣaṇāny api*

"(She) with [her] eye-brows raised/arched, looked even at the talkative ornaments".

*udañcita*, of course, p.p. of the caus.  
*ud—añcaya-* "to raise"<sup>6</sup>

8.77 *kiñclit sayibhramodañcibhrūlatā bhāti.....  
tarjayantīva yauvanam*

"Her eye-brows playfully raising somewhat, she appears as if threatening (scolding) youth".

9.84cd *udañcitabhrūlatikāpatākam  
akāraṇād eva mukhaṇi cakāra ||*

"He made without any reason his face one in which the eye-brow-flags were raised."

10.33 *gītaṁ sphuratpañcamam añcitabhrū<sup>7</sup>  
vilocitanī nūpuranisvanaś ca |  
nrpāṅganāyāś trayam etad āśīt  
trailokyarājye madanasya śastram ||*

"Her singing, in which the fifth note thrilled/sounded, her glance, in which the eye-brows were curved (raised), the jingling of her anklets—these three things of the princess were the weapons of Cupid in his royal rule over the three worlds".

## 4. metaphorically

15.36cd *...yad udñaçayati sma sādhvasaṇī  
jagatām..... ||*

"which (army) raised fear (produced fear) in the world".

6. Wrongly does Kuiper, *Vāk* 2, p. 36ff, derive *añcita-* from the present stem *añc-*: the p.p. is in Sanskrit- differently to vernacular procedure—never derived from a present stem, but always from the root. Only exception : the stem of the causatives and denominatives.

2.54cd *udañciromāñcatayā samantataḥ?*  
*sa śaityasamparkam iya nyavedayat*

"He (the king) by the manifestation of horripilation/ bristling of heir all around indicated, as it were, contact with coolness".

*udañcin* derived from *udañca-* m. "raising up (not in dictionaries).

Literally : "by the condition of one in whom horripilation was characterised by raising up".

B. *añcaya-* "to mark, characterise"<sup>8</sup>

7.50 *unnidrapañktisthitacampakāni*  
*cakāśire kelivanāntarāṇi /*

*viyoginīnām kavalikrtānām*  
*suvarṇakāñcibhir tvāñcitāni / /*

"The interiors of the parks, whose campaka- trees standing in rows, were fully bloomed (with yellow-golden flowers), appeared as if marked by the golden belts of jilted lonely girls [who intended to hang themselves by their belts]".

13.21 ...*anekavarṇāñcitam...* *indrakārmukam*

"the rainbow marked (characterised by) several colours".

17.50 ...*mukhañ...* *pulakotka.añcitatam*

"a face marked by horripilation".

7. *Ed. pri, samam tataḥ.*

8. A denomination of *añka-* "mark, characteristic sign". Cp. *recaya-* "to make into a line" denom. of *rekhiā-*; P. Thiemé, Kleine Schriften, Teil 2, p. 79{.

3. *ārya-*

*ārya-* m., "lord, master", used in the sense of an "elder brother" in 4.86, 108. Cp. P. Thieme, *KZ*, 79, 1965, S. 246 (=Kleine Schriften, Bd. I, S. 227)

4. Root *k u c* (+ *s a m*)

*sam—kuc* means, in contradistinction to *vi—kuc*, "to open (like flower)"—"to close, to shrink, to shrink back". Thus in 1.66.....te *viṣṇoh pratiṣṭhettī vibhīṣaṇasya rājye param<sup>9</sup> saṃkucitā babhūvuh* "they (the kings of the Chaulukya family) shrank, however, with respect to the kingdom of Vibhīṣaṇa (Ceylon) (i.e. they shrank back from entering it) [thinking] it is the standing point/domain of Viṣṇu".<sup>10</sup> Cp. also 1.27 ; 9.115 ; 12.53 ; 16.1; 18.53 etc.

5. *kṛtakṣaṇa-*

*kṛtakṣaṇa-* lit. "having made the leisure" is used in the sense of "having taken the time to learn":<sup>11</sup>

7.36 *kramāl lipiñānakṛtakṣaṇasya*, "of him who had taken time to learn, in due course, the knowledge of writing". Cp. also 9.13 ; 13.41 ; 14.35 ; 16.4. *kṛtakṣaṇa-* is synonymous to *vihitakṣaṇa-* 9.13 *pracchādanārtham vihitakṣaṇah*, "he who had taken the time to learn, to conceal (his feelings)", op. MW. s. v.

6. *keyūra-*

*keyūra* - "armlet" (1.49; 3.72; 9.88) has been explained by

9. *param* obviously not used in the sense of *kevalam* (ed. ter., comm.) here. Cp. also 1.85; 2.30; 4.30; 7.19; 7.65 15.72; *yadi param* "if at all" (PW="wenn überhaupt").
10. Bilhaṇa's statement seems to be historically correct, since no king of the Chaulukya dynasty undertook military expeditions to Ceylon. In any case Bühl's understanding of 1.66 ("narrow was the realm of Vibhīṣaṇa": Introd., p. 26) cannot be accepted.
11. Cp. Lat. *schola* "leisure" and "school",

"bracelet" in the Eng. rend. Although Amarāk. 2.2.107 equates *keyūra-* with *aṅgada-*, there is some difference between *keyūra-* "armlet" (worn on the upper arm) and *aṅgada-* "bracelet" (worn on the forearm), as appears from their being distinguished in Rāmāyaṇa, 2.32.8 ; 6.3.43 ; MBh., Udyogaparvan, 6.3.43 ; Sāhityadarp., 10.46 (*keyūrikṛtam aṅgadam* "a bracelet that turned into an armlet"). *keyūra-* is also distinguished from *kaṅkaya-* in Srk. 713 (attributed to Rājaśekhara)...*keyūrikṛtakāṅkaṇa-*, "one whose bracelet was transformed into an armlet".

#### 7. *c a r m a c a k s u s -*

*carmacakṣus-* is not recorded in the standard lexica,<sup>12</sup> and is left unexplained in the Eng. rend. There are two instances of its occurrence in Bilhaṇa : Vcar. 5.5 and Karṇasu. 2/9/11. In both these passages, *carmacakṣus-* ought to be analysed as a *bahubrihi* : *carmaṇi cakṣur yasya saḥ* "he whose eye is [only] in his skin", meaning "having [only] a carnal eye", as opposed to the *jñānakakṣus-* (= *dhyacakṣus-*, *atīndriya-*) "whose eye is in his knowledge", i.e. having power to know things beyond perception of the senses. An actual occurrence of this confrontation is Gaṇeśagītā 8.4 (ASS. 52).

It seems to be a rare word, to be met with otherwise only in some late commentaries : e.g. Mallinātha on Śiśu. 1.37 ; Kavīndrasaravatī in his Padacandrikā, on Daś. Pūrvapīṭhikā, 2. Ucchv. (N. S. ed., Bombay 1951, p. 28) where *jñānekṣaṇagamyamānah* "to be reached by one whose eye is in his knowledge" is explained by : *jñānekṣaṇena na tu carmacakṣuṣā gamyamānah*.

In other passages *carmacakṣus-* ought to be analysed as *taṭpuruṣa* : *carmaṇi cakṣuh* "eye in the skin", meaning "a

12. The only lexicon, known to me so far, which records this word is the Abhidhānarājendrakoṣa by Vijayarājendrasūri, vol. 3 s.v. (instanciated from the Aṣṭaka by Yaśovijaya : *carmacakṣurbhāte* "one whose eyes are in his skin [only]" (bahubrihi)).

carnal eye' : Śrīdharaśracārya on Bhag. 11.8 *anenaiva-tusyiyena carmacakṣuṣā māṁ draṣṭum na śakyate* "It is not possible to perceive Me by [your] carnal eye alone". S. Radhakrishnan (Eng. Tr. of Bhag.) quotes the verse

*māyā hy eṣā mayā sṛṣṭā/  
yan māṁ paśysi nārada  
sarvabhūtaguṇair yuktaṁ  
na tu māṁ draṣṭum arhasi! |*

from Mokṣadharma and Madhusūdana, who, commenting on it, says : *sarvabhūtaguṇair yuktaṁ kāraṇo-pādhiṇ māṁ carmacakṣuṣā draṣṭum nārhasi.*<sup>13</sup>

*Vcar. 5.5 sa vyasarjayad atha kvathanmanāḥ  
puṣkalam balam amuṣya pr̄ṣṭhataḥ/  
kim na saṁbhavati carmacakṣuṣāṁ  
karma lubdhamanasām asāttiyikam! |*

must then be translated as follows :

"Then he, of boiling mind, sent after him a numerous army. What dishonest action is not possible for those whose eyes are in their skin [only] (i.e. who are possessed of carnal eyes only and thus devoid of moral insight) [and] whose minds are greedy."

#### 8. *citrāśālā-*

*citrāśālā-* (4.30) "hall with paintings", also *citraveśman-* (9.35) "room with paintings", provided with *vilāsbhittis* "pleasure wall paintings" (9.15). Cp. Hindi *cittarasārī*<sup>14</sup> "wall painting" Skt. *citraśālīya*.

13. It seems doubtful whether the purport of the verse is correctly explained. The second line appears rather to say ; "you ought not to look upon Me as provided with the qualities of all [=of any of] the [material] elements".

14. V. S. Agrawala, *Mélanges d'Indianisme*; A la Mémoire de Louis Renou, p. 14,

9. *cīnapiṣṭa-*

*cīnapiṣṭa-* "vermillion, red lead" (3.61; 14.68) and attested in Kathās., 23.85, seems to be used in particular by Kāshmirian poets. *sindūra-*, a synonym of *cīnapiṣṭa-*, is in 12.70 also used for decorating elephants; cp. also *cīnāṛpiṣuka-* "China texture" (=silk).

10. *nāg a r a k h a n d a -*

*nāgarakhaṇḍa-* (1.64; 15.6), possibly written for *nāgarasaṇḍa-* (cp. above p. 9 on *khaṇḍa-*/ *saṇḍa-*), is unknown to the dictionaries (cp. remark in Eng. rend. on 1.64). Since *nāgara-* is quite common as a designation of a kind of ginger, *nāgarkhaṇḍa-* might be taken as "piece of ginger" (cp. Stein's remark in Eng. trans. of Rājat. 7.194). A close examination, however, shows that the word is a name of a creeper from which a particular betel leaf was taken or the designation of this betel leaf itself.

Characteristic seems Vcar. 1.64 : ...*nāgarakhaṇḍa-cumbipūgadruma-* "areca-nut trees touching *nāgarakhaṇḍas*".<sup>15</sup> Cp. also

15.6ab *subhaṭṭaḥ pramadākarārpitam  
dalayan nāgarakhaṇḍavīṭikām* /

"A soldier cracking a *nāgarakhaṇḍa* roll (Hindi : *bīḍā*), offered him by the hand of his beloved one."

Other occurrences of this word : Śambhukavi, Anyoktimuktālatā (KM. 2), v. 6 : *pakvam nāgarakhaṇḍapallavam* "a ripe sprout of the *nāgarakhaṇḍa*"; Skm. 2081, ascribed to Rājaśekhara : *parṇam nāgarakhaṇḍam ārdrasubhagam* "a green beautiful leaf of the *nāgarakhaṇḍa*".

<sup>15</sup> Description of areca-nut trees kissing betel-creepers here, and betel-creepers embracing the areca-nut trees elsewhere (cp. Ragh. 6.64; Viddha, 4.11), symbolises love union,

Even in Rājat. 7.194 *nāgarakhaṇḍa-* "a particular betal leaf" (thus tr. R.S. Pandit) is superior to "ginger piece" (tr. M.A. Stein).

In fact *nāgarasāṇḍa-* is in modern Gujarātī language a designation of a particular betel leaf. It seems necessary, then, to correct the orthography of our MSS. (*nāgarakhaṇḍa-*) and read *nāgarasāṇḍa-*, when it means "betel creeper or leaf".

Probably *nāgarasāṇḍa-* corresponds to what in Hindi is known as *nāgarīpān*, cf. Hindi - Śabdasaṅgar, vol. 5, s.v. This is considered to be a superior quality of betel in some areas of the Indian subcontinent. Cp. the Gujarātī saying : *pānamāhi nāgarasāṇḍa pāna* "amongst Pān (Piper betel) Nāgarasāṇḍa is the [ best ] Pān".<sup>16</sup> *Karpūrvavallī*, Vcar. 9. 60, in Hindi known as *kapuri*, is another variety of betel, yellowish, hard, and full of veins, but of good taste and smell.<sup>17</sup>

*nāgarīpān* and *kapurīpān* are perhaps cultivated<sup>18</sup> betels and liked by the eaters for their particular smell, i.e. of ginger and camphor<sup>19</sup> respectively.

#### 11. *pāthonidhi-*

*pāthonidhi-* (*pāthas-* *nidhi-*) "ocean" (1.11, 109)

16 Sandesara, B.G. ed., Varnakasamuccaya, pt. 1, Baroda; M.S. University 1956, p. 167, 1.10.

17 Abū-l-Fazl 'Allāmi, Ain-I-Akbarī, tr. from the original Persian, by H. Blochmann, Calcutta, 1873, vol. 1, pp. 72-73.

18 This may be inferred from the designation *nāgara-*, which is the contrary of *āranya-* "wild, growing wild", see P. Thieme, Kleine Schriften, Teil 2, p. 718.

19 Camphor as an ingredient of betel chewing is attested widely from literature, cp. Vcar. 9.82; Caurap. (Tadpatrikar, ed.) v. 9; Suśr. Sūstrasthāna 149; Yogaratnākara 5.58. The Borneo camphor is called "eatable camphor" (*da mangiare*) by Barbosa and other writers because it is used in medicine and with betel. (Yule and Burnell, p.116). For further details on camphor, cp. da Orta, Garcia, Samples and Drugs of India, ed. and annot. by Conde de Ficalho, London, 1913; W. H. Schoff, JAOS 42, p. 355 ff.

occurs occasionally in classical literature. It is an example of Vedicism in the style of Bilhaṇa. The word *pāthas-* was explained as "water" (e.g. by Nir. 8.17; Uṇādis. 4.23; Amarak. 1.2.3). The proper Vedic meaning of *pāthas-* was discussed by E. Sieg, Gurupūjākaumudi, p. 97 ff. ("drinkable food", then "food" in general); otherwise Oldenberg, ZDMG 54 (1900), p. 599 ff. — Kleine Schriften, Teil 1, p. 99 ff. It is interesting to note that many Vedic words were revived in classical literature, and used in a sense that was assigned to them by Yāska.

## 12. *pratiṣṭhā-*

*pratiṣṭhā-* "likeness, sameness" is an idiomatic use of Bilhaṇa, not recorded in lexica :

1.35cd *bimbam dadhe bimbaphalapratिष्ठāñ  
rājivinijivitavallabhasya*

"the orb of him who is the lover of the lotuses (i.e. the sun) took the likeness of a bimba fruit".

1.41 ...ātapatram...kuraṅganābhītilakapratिष्ठām... samā-  
rohati, "the umbrella climbs up / acquires the likeness of a tilaka of musk".

There are some instances where *pratiṣṭhā-* is used in its literal sense, as a derivation of *prati- sthā* "to stand against", meaning "footing, standing" : 1.57ab *kṣmābhṛtikulānām uparī pratiṣṭhām avāpya* "having gained footing above the family of the kings / mountains" ;

1.66cd *viṣṇoḥ pratiṣṭheti vibhīṣaṇasya  
rājye param saṃkuclā babhūvuh*

"they shrank / refrained from [ entering ], however, with respect to the kingdom of Vibhīṣaṇa (Ceylon) [ thinking ] : it is' the standing point / domain of Viṣṇu".

Cp. also 3.17; 16.29 : *parā pratiṣṭhā* "firmest stand"; 1.79 *kula-pratiṣṭhā-* "firm stand of a family"; 18.59 :

*sāstrapratiṣṭhā-* “firm footing in the [traditional] teaching”.

It seems that *pratiṣṭhā-* in the sense of “likeness” is derived from “reflection [in a mirror]”, lit. “what takes its stand [in the mirror]”. Compare

6.48ab *pratiphalanantibhāt sahasrabhbāsā  
manimayapalyayanapratīṣṭhitena...*

“by the sun, sitting under the pretext of reflection, on the saddle made out of jewels”.

### 13. *bhaṅgi-* / *bhaṅgī-*

*bhaṅgl-* / *bhaṅgī-* f. in instrumental case : 1.1, *pāñcajanyaapratibimbabhaṅgyā* “under the semblance of the reflection of the *Pāñcajanya*” (cp. also 1.49, 108; 3.24, 62; 6.94; 7.45; 9.26, 34,59; 10.10, 42; 12.51; 18.19) is used interchangeably with *mīṣena* (2.4, 64; 5.67; 6.41, 49; 8.87), *vyājena* (3.70), *chalena* (2.65, 66; 4.4; 5.69; 15.13), *śaṅkayā* (18.10), and *nibhena* (9.56, 147), all of which indicate the poetic figure *utpreksā* “poetic fancy”.

*bhaṅgi-* / *bhaṅgī-* is used outside of an *utpreksā* in the sense of “semblance (beautiful appearance, show, splendour)” :

12.44 *candanacārulekhā...dadhāra sphāṭikaliṅgabha-  
ṅgīm*

“the beautiful mark of the sandal-paste [on the forehead] bore the semblance of a crystal [Śiva-] linga” (cp. also 19.105; 11.73, 78; 13.25, 32; 15.4).<sup>20</sup>

*bhaṅgī-*, when applied to the action of dancing, amounts to “beautiful show / performance” : 13.24 *taḍidvadhūlāsyarahasyabhaṅgiṣu* “in the beautiful performances of the dances of the lightning-women”.

20 In view of these passages, MW. (*s.v. bhañj*) records “mode, manner, way” for *bhaṅgi-*, referring to Vcar, in particular,

The usage corresponds most closely to that of *sobhā-* "beautiful appearance, show, illusion".<sup>21</sup>

It seems that *bhanigī-* developed from "illusion" to "beautiful semblance" as *sobhā* from beauty to "illusion".<sup>22 23</sup>

#### 14. *m u k t ā -*

*muktā-* "pearl" (1.79 etc.) is interesting here for its etymological derivation. Among several suppositions, offered by the scholars, most appealing and convincing is that given by Lüders (cf. KZ 42, 193 ff.=Philologica Indica, 179-83). According to him it is a wrong sanskritization of vernacular *muttā-* "pearl". In Pāli or Prākrit *muttā-* is a feminine of the p.p. *mutta-* (Sanskrit *mūrtā-*) of *mūrchatī* "congeals". (Cp. also P. Thieme, Language, 31.3, p. 441=Kleine Schriften, (1971) Teil 2, p. 709: against Burrow's Sanskrit Language (1955), p. 385, who thinks *muktā-* a loan from Dravidian).

The compound *muktiāphala-* "pearl" (9.50) a common substitute of the earlier *muktā* in classical literature, was investigated by Lüders (*loc. cit.*) and shown to be a tautological expression: the second component of the compound *phala-* "congelation". (from *phalati* "congeals, gets thick, ripens", distinct from the denominative *phalati* "bears fruit") is synonymous to the first component *muktā-* "congelation". Cp. also P. Thieme, Language (*loc. cit.*)=Kleine Schriften (*loc. cit.*).

21 From *sobhā-* in this sense is derived *śaubhika*, 'shadow player'; cp. Lüders, Philologica Indica, p. 391 ff.

22 It would appear likely that a *bhanigī-* 'illusion' derives from *bhangā-* "hemp, hemp leaf". In this case the correct orthography ought to be \**bhanigī-* "the condition (avasthā) caused by hemp". *bhanigī-* 'step' and \**bhanigī-* would have been confounded in writing. Cp. *luf*: *luf* (see below p. 40), *khaṇḍa-*; *sayā-* see above p. 9, *kauṭaki-*; *kauṭaki-* (Smk. 4.27).

23 *bhanigu-* m., recorded in MW. from Vcar. as a name of a demon or of a mountain, is not attested in any extant work of Bilhaṇa.

15. *m u g d h a-*

*mugdha-* adj., primarily "confused", comes to be used in the sense of "naive, simple, tender, beautiful" etc., *mugdha-* may be an antonym of *praudha-* "bold, strong, mighty, sexually experienced (said of a woman)". Conversely *mugdha-*, when negated (i.e. *amugdha-*), stands in synonymy with *praudha-*. In a verse like *amugdhābhyo mrñālibhyah* (8.64) "from grown up lotus stalks" it means that which is not "simple" in the sense of "naive, tender" (*sarala=mugdha*).

*amugdha-* in 2.9, qualifying the *dugdhābdhi-*, "the milk ocean", seems to be meant in the sense of "strong, mighty, luxuriant [because of yet being possessed by the valuables which were churned out of it by gods and demons]". The explanation of *amugdha-* by *svaccha-*, "clear", in *ed. ter. comm.* is hardly defensible.

*mugdha-* as a second member of a compound "beautiful as..." amounts to "strikingly similar to": Vcar. 12.58 *pāthast dugdhamugdha-* "in the water [that was] strikingly similar to milk"; 15.28 ...-*suktibhīḥ śaśimugdhābhīḥ* "by shells strikingly like the moon"; Karṇasu. 1. 18 *sudhāmugdhaīr aṅgaiḥ* "by [her] limbs which were strikingly similar to nectar".

16. Roots *l u ḷ t h* "to rob", *l u ḷ (h)* 1 to "roll" and *l u ḷ t h* 2. "to strike, beat against".

The dictionaries know a root *luṭ* "to roll, wallow" and a root *luḍh* "to roll, wallow".<sup>24</sup> It seems that the latter form though wide-spread, is actually only a wrong spelling for *luṭ* (cp. Hindi *lopnā* "to roll, wallow" against *luṭnā* "to be robbed", Skt. *lunṭh*).<sup>25</sup> In the following

24 W. D. Whitney, Roots, Verb-Forms and Primary Derivations of the Sanskrit Language, Leipzig 1885, only *l u ḷ t h* 'roll'.

25 Also cp. the root *luḍ*, which is Prākṛti for *luṭ* and then retaken into Sanskrit: *ḍ- loḍaya-* 'to churn' Vcar., 4.19.96; *loḍana-* 'churning', 1.90; 6.68. From this *luḍ* is to be derived *lola* 'rolling, moving', cf. 11.79 *gandasthalavilullitabāya-* 'tears have begun to roll on the cheeks'. For *ḍ*, *l*, *l* between vowels, see Lüders, Philologica Indica, p. 546ff.

the verb for "to roll, wallow" will be spelt throughout as *luf(h)* (meaning the invariable MS. spelling *lufh*), the verb for "to strike, beat against", will be spelt *lufh* (in agreement with the MSS).<sup>26</sup>

A. *l u n t h* "to rob"

1.11 b-d      *karṇāmṛtam rakṣata..... |*  
*yad asya..... lunṭhanāya*  
*kāryārtha caurāḥ praguṇībhavanti //*

"Protect the nectar of the ears (your poetry)..., because the thieves of the property which is poetry are becoming expert in (lit. for) robbing / stealing (*lunṭh*) it..."

1.84ab      *yātrāsu dikpālapurīṁ vilunṭhya*  
*na dīggajān kevalam āgrahīd yaḥ //*

"who having looted (*yā* with *lunṭh*), on his expeditions, the city of the guardians of the quarters, did not seize / conquer the quarter elephants only...".

1.115      *prthyibhujanīgah parikampitāṅgīm*  
*yaśahpaṭollunṭhanakelikāraḥ |*  
*vidhṛtya kāñcīm bhujayor balena*  
*yaś colarājyaśriyam ācakarṣa //*

"Who, as the paramour of the earth (=as a king) snatched / raped by the strength of his arms the royal fortune / the Fortuna of the kingdom of the Colas, whose army<sup>27</sup> had been shaken / whose limbs had started to tremble,<sup>28</sup> after he had opened<sup>29</sup>

26 The spelling *luf* for *lufh* 'to strike' does, however, occur elsewhere; cp. PW. s. v. *luf*.

27 An army consists of four *āngas*, thus *āṅga-* stands here for *caturāṅga-* 'army'.

28 I take *kampita-* to be p.p. of the causative *kampaya-* when applied to the army and p.p. of the root *kamp* when applied to the body of Fortuna.

29 Read *vivṛtya* instead of *vidhṛtya*; cp. Bühler, Introd., p. 45, on the difficulty of distinguishing *v* and *ṛ* in the MS.

Kāñci<sup>30</sup> / her belt, indulging in the sport of robbing (ud with lunṭh) it (the capital) / her (the Fortuna) of its flags / of her [white] cloth (dress) that was its/ her [white] fame / honour.”

4.16bd ...*tatsainyalyunṭhitah...payasāñ niḍhiḥ* / /

“...the ocean that was robbed [of it pearls] by his (the king's) soldiers...”.

6.24 b-d .....*sa.....* /

*nayanaculukalunṭhyamāna<sup>31</sup> kāntir  
dravidavadhūbhīḥ.....* / /

“...he (the king) whose beauty was robbed (stolen ; i.e. taken away by stealth) in the bowls that were their eyes by the women of the Dravidas...”

8.65d<sup>32</sup> ...*mṛṇālīkīrti luṇṭhanam*

“...The robbing/stealing of the fame of the lotus root.”

14.54ab *kvāpi dāham aparatra luṇṭhanam  
bandhanam kvacid adāj janasya sah* /

“He conferred on the people in some place burning [of their cities], in another places looting (*luṇṭhana*), in some places captivity...”

18.42 ...*no kāyasthaiḥ kuṭilalipibhir no...../na..... luṇṭhitā.....ca.....yat samgrhitā  
lakṣmīḥ.....* / /

“The fortune acquired by him was robbed (*luṇṭhitā*) neither by Kāyasthas, whose writing is crooked, nor by...nor by...”.

30 The capital of the Colas.

31 On Bühler's spelling *luṇṭhyamāna*, see below note on 3.76 and further on *luṇṭhyamāna* in 2.90.

32 Cp. below Chap. III on 8.65 for the verse being quoted in Skm. 8.50

B. *l u t (h)* 1. "to roll"

1.67cd. ...*tusārādritate luṭ(h) antah śitena khinnās turagāḥi...*  
 "horses became tormented by the cold (snow) when  
 rolling/wallowing on the slopes of the Himālaya".

1.71 *yasya.....*

.....*jāne dhavalatvam āpuḥ |*

*arātinārīśarakāṇḍapāṇḍu -*

*gaṇḍasthalinirluṭ(h)anād yaśāṇsi ||*

"Whose fame...became white, I fancy, because of its  
 rolling (*niḥ - luṭ(h)*<sup>33</sup>) on the cheeks, white as sugar-  
 cane stalks<sup>34</sup> [from grief], of the wives of the  
 enemies."

This is an *utprekṣā*, that is : a poetical fancy, not a  
 description of a real happening. The Poet imagines  
 the fame (actually : "the fames") of the king to roll/  
 wallow on the cheeks in a feeling of exuberance, like  
 say, those horses of verse 1.67 (cp. also 7.37). In  
 reality "fame" is always thought to be white by  
 nature, it need not become white.

3.24 *uccaiḥ sthitam tasya kirīṭaratnam*  
*tejodhanānām upari sthitasya |*  
*kṣamām iva prārthayitum luloṭ(h)a*  
*samkrāntibhaṅgyā manipādapīthe ||*

"His (the king's) crown-jewel, which had its place above  
 him, who had his place above all [other] resplendent ones,  
 rolled on his jewel foot-stool under the pretext of [its  
 own] reflection - as if to beg pardon [for its imperti-  
 nence]."

Rolling at somebody's foot is a sign of self-humiliation ;  
 cp. 6.91.

33 Cp. *nirluṭ(h)ana-* : 5.3.

34 For whiteness of (ripe) sugar-cane stalks cp. e.g. Viddh. 1<sup>32</sup><sub>33</sub>...  
*pāripākapāṇḍurāṇām śarakāṇḍānām.*

4.43c *kathayām āsa nāsāgra-*  
*viluṭ(h)ad<sup>35</sup> bāspaśikarah //*

"...he said while a shower of tears rolled to the tips of his nose".

4.70cd *...ruroda vapuṣā bhūprṣṭhaluṭ(h)itenā saḥ //*

"he wept with his body rolling on the ground".

Rolling on the ground is a sign of intense grief; cp. 11.6.

5.3c *talpanirluṭ(h)anaśīrṇacandanaḥ*

"he whose sandal paste had gone on account of his rolling (*nih - luṭ(h)*), on his bed in the nights".

5.49c *oṣṭhaprṣṭhaluṭ(h)itasmitāñcalah*

"on the back of whose lips the fringe of a smile had begun to roll".

6.91ab *ubhayanaṛāpatipratāpalakṣmyau*  
*viluluṭ(h)atūś caraṇadvaye tadiye /*

"Both the kings' majesties rolled round (*vi- luṭ(h)*) at his feet".

Cp. on 3.24

7.37b *luloṭ(h)apuṣpotkarareñupuñje*

"...he (the spring season) rolled/wallowed in the heap of the pollen of the many flowers...".

7.44ab *viyoginīnām.....luloṭ(h)a kañṭheśu līlākalapañcamo*  
*yah/*

"The soft fifth note that rolled (thrilled) in the throats of the women...".

Cp. e.g. *Viddh*, 1.27...*kañṭhe lolayantaḥ parabhṛt-*  
*avayasāṁ pañcamāṇi rāgarājām...samīrāḥ dākṣ-*  
*inātyāḥ*.

35 Instead of *viluṭ(h)ad* "rolling round" (cp. 6.91) read *niluṭ(h)ad* "rolling down"? Cp. on 12.76.

Cp. on 13.87.

11.6ab *krandati sma...luṭ(h)ati sma*

"he cried, he rolled around on the ground".

Cp. on 4.70

11.51a-c *sapraṇāmam iva pāṇigatebhyaḥ saṇīmukhaṇi viluṭ(h)itā caṣakebhyaḥ..... madirā.....*

"the wine rolling<sup>36</sup> towards them from the drinking cups in their hands as if bowing down in salutation".

12.76cd... *pāṇḍugaydasthalaviluṭ(h)itabāṣpa-*<sup>37</sup>...

tears that began to roll on the yellow cheeks".

Instead of *viluṭ(h)ita*-read *nīluṭ(h)ita*-?.

Cp. on 4.43.

13.35cd *kṣitau luṭ(h)antah...nayābhṛabindavaḥ*

"new rain drops rolling on the earth"

13.87c *mattairāvāṇakanṭhagarbhaviluṭ(h)adgambhīragarjāghanaḥ*

"strong as the deep roaring sound rolling inside the throat of Airāvāṇa (Indra's elephant) in rut".

Cp. the English idiom "Rolling thunder". Somewhat similar seems the idea of the "rolling (=thrilling) fifth note" in 7.44.

14.52ab ...*dvipaghaṭāḥ kāṭasthalī nīrluṭ(h)adbahaladānanirjharaḥ*

"multitudes of elephants, with streams of thick rut rolling (*nīb* - *luṭ(h)*) on their temples".

14. 63ab *prṣṭhanīrluṭ(h)itabhūmireṇayas tasya vāraṇavarāvirejire*

"his excellent elephants, with the dust of the ground having rolled on their backs, appeared [like...]"

36 Ed. ter. comm., incorrectly glossed *viluṭ(h)itā* by *viluṭhītā* 'robbed'.

37 Cp. 11.79 *gaṇḍasthalaviluṭtabāṣpa-* 'tears have begun to roll on the cheeks': *lulita-* Sanskritized Prākṛti *luṭita*-/*luṭīta*=Skt. *lupita-* 'rolled'.

18.43      śrīkāśmīrakṣitibhuji gate vaśyatām yadguṇānām  
               ūhuś cintāklamaparicayam kāni nāntahpurāṇi |  
               svacchā kīrtir nabhasi bisinipattramitre lulot(h)a  
  
       ścyotaddhārāsalilam akarod dhāma lakṣmīḥ  
       krpāṇam ||

“When the king of Kashmir had become a slave of her (the queen Subhaṇa’s) excellent qualities, which of his harem-wives did not acquire familiarity with the exhaustion of worry [because he did not care for them any more]. His spotless (resplendent) fame (*Kīrti*) [formerly also a ‘beloved one’ of his, for whom he does not care any more] rolled<sup>38</sup> on the lotuslike (blue nymphaea is intended) sky (i.e. the dark night sky). His fortune (*Lakṣmī*) (formerly also a “beloved one of his) took as her dwelling his sword, from which there drops the water of the blade (its shine)<sup>39</sup>”.

18.51cd .....bhūbhujāṁ vallabhā śrīḥ  
               khadge yasya dvipamadamaśīpañkalippte lulot(h)a ||

“Royal fortune ; who was the beloved of the kings, rolled on his sword that was smeared with the bog (=the black bog) that was the ink that was the rut of the elephants”.

Cp. on 4.70.

18.66ab ...tarunyah...bāspapanike lut(h)anti  
       “the young girls roll in the bog of tears”.

Cp. on 18.51.

C. *l u t h* 2. “to strike, to beat against (*upaghāṭe*, *pratīghāṭe*)

<sup>38</sup> Cp. on 4. 7d. Possibly the poet thinks of the fame as being in the shape of the stars that roll/turn round the polar star.

<sup>39</sup> Probably the poet thinks of the tears of Lakṣmī as the ‘water of the blade’.

1.61a.c ...śatrukañhorakañtha piñhāsthinirloñhanakunñthadhārah/  
.....kṛpāñah ... ... ... ... ...  
“the sword whose edge was blunt through its beating asunder (*niñ - loñhana*) the hard bones of the basis of the necks of the enemies”.

7.71cd ... ... ... ... ... drāvīdīnām /  
karpūrapāñḍugāñḍasthalalūñhitārayā... vāyavāh... //  
“the winds, whose vehemence was beaten off (*lūñh*) by the cheeks, yellow through camphor, of the Draviða women”.

10.86ab narendralilākarayantravārl lulotha devyāh kucakum-  
bhapiñhe /  
“The water from the play fountain that was the king's hand beat against the pot that was the breast of the queen”.

15.65ab tam...turañgavāhini hañhanirloñhanabaddhakautukam /  
“him who had formed a wish to beat asunder (to utterly destroy) by force the cavalry army.”

D. Doubtful or ambiguous spellings

2.90 cañcac<sup>40</sup> cārañadīyamānakakanakāñ sañnadhañita-  
dhavani  
sphūrjadgāthakalunñhyamānakarañaprārabdha-  
nrñtotsavam /  
..... ..... ..... kṣmābhartur āśid gṛham //  
“The king's palace...was one in which gold was being given to alternately reciting bards, in which the sound of singing was connected (continuous), in which the (male) singers were bursting forth (starting loud songs), in which drums were beaten, in which a festival of dancing had started.”  
The MS. reads *karañi-*, which would be “elephant”. If this is adopted, no acceptable sense can be worked out from the text : “where elephants were being

<sup>40</sup> For *cañcac-* ('jumping') read *carcac-* ('repeating, alternating'), see above, p. 4,

"robbed" cannot be twisted into "were carried away" (i. e. fascinated<sup>41</sup> [by the singers]) as interpreted by Eng. rend., apart from it that elephants are not known to enjoy music. We have to follow Bühler in correcting - *karati* - into - *karaṭa* -, which is - not only "temple [of an elephant]", but also— "particular musical instrument" (Medini : *karato vādyabhedē*, in PW. s. v.), which fits in the context well. This musical instrument, of course, would be of the shape of an elephant's temple, hence a kind of drum. From this results that we have to change - *lunṭhyamāna-* "being robbed, taken by force" into - *lūṭhyamāna-* "being beaten".

Occasionally there occurs instead of *lunṭh* a form *lunṭ*, which may be nothing else but a (bad) copyist's spelling. It is, however, frequent enough to have induced the dictionaries to pose a *lunṭ*" to rob" beside *lunṭh*. In verse 3.76 Bühler (ed. pri.) has twice *lunṭ* the second and the third editions have once *lunṭh* (in a) and once *lunṭ*<sup>42</sup> (in c). Intended is obviously everywhere *lunṭh* "to rob".

3.76a *kāñcī...vunṭhitā*<sup>43</sup> *bhūt...*

"Kāñcī was looted (*vi - lunṭh*)".

c *lunṭhāka*<sup>44</sup> *Iuptanikhilāmbara.....*

"[whose] entire dresses were taken away by the looters".

18.95d *sutrāmṛgo 'pi śravasi lunṭhitam yasya śanke kathābhīḥ*  
the tales about him (Bilhaṇa) knocked against  
the ear even of Indra".

*Lunṭhitam...kathābhīḥ...* may be interpreted also as "the

41 To fascinate in Sanskrit would be *mano* (acc.) *hr.* A *mano* (acc.) *lunṭh*, in the sense of 'to fascinate' would, of course, be unexceptionable.

42 Cp. also 6.24 where Bühler has *lunṭhyamāna-* and subsequent editions (correctly) *lunṭhyamāna-*.

43 Bühler (ed. pri.) : *vilunṭhitā*.

44 Instead of *lunṭhāka* in all editions read : *lunṭhāka* ; see also Vcar. 1.11 quoted in Alāmkāras. by Ruyyaka wherein certain editions (cf. TSS. 40, p. 143 (1915); ed. S.S. Janaki, p. 147) read *lunṭhanāya* instead of (correct) *lunṭhanāya* in other editions (cp. Kāvyamālā, 35, p. 118; ed. R.C. Dwivedi, p. 218 Delhi, 1965) and in our text,

tales rolled towards the ear even of Indra (*kathābhīh...lūphitam*, as *tena gatam* "he went").<sup>45</sup> Bühler's: "came...to the ears of Indra" avoids to decide the issue.

#### E. Conspectus of grammatical forms used<sup>46</sup>

*lūphīh* "to rob":

Verb. (-) *lūphīta* (3. 76; 4. 16; 18.42)

*lūphīya* (1.84)

*lūphīyamāna* 47) (6.24)

Deriv. : *lūphīna* (1.11, 115; 8.65; 14.54)

*lūphī* is compounded with *vi* : 1.84; 3.76; 18.42.

*lūf(h)* 1, "to roll".

Pres. *lūf(h)ati*, *lūf(h)anti* (11.6; 16.66)

Perf. *Iulot(h)a* (3.24; 7. 73, 44; 18. 43, 51)

- *lulut(h)atuh* (6.91)

Verb. (-) *lūf(h)ita* (4.70; 11.51; 12.76; 18.95)

(-) *lūf(h)ant* (1.67; 4.43; 13.35, 87; 14.52)

Deriv. : *lūf(h)ana* (5.3)

*lūf(h)* is compounded with :

*nīh* (5.3)

*vi* (4.43; 6.91; 11.51; 12.76; 13.87)

*lūf(h)* 2, "to strike, to beat against".

Perf. *Iulotha* (10.86)

Verb. *lūphīta* (7.71; 18.95)

*lūphīyamāna* (2.90) (see note 47 below)

Deriv. : *lōthana* (1.61; 15.65)

*lūf(h)* is compounded with *nīh* (1.61; 15.65)

#### 17. Root *v a h* (+ *u d*)

*ud—yah* is on several occasions used in the sense "to

45 In this case read *lūf(h)itam*.

46 Arrangement according to that of W.D. Whitney, The Roots Verb-Forms, . . ., Leipzig (1885).

47 *lūphīyamāna-* in 2.90 is to be emended to *lūphīyamāra-*, see above p. 46,

exhibit, to show, to make manifest", which seems rather a rare use (not properly recorded in lexica). Thus in

1.4 *ekas stanah*<sup>48</sup>.....

... ... ... /

*yasyāḥ priyārdhāḥsthiśim udvahantyāḥ  
sā pātu vāḥ parvatarājaputri* //

"May that daughter of the king of the mountains (i.e. the Himālaya) protect you, the one breast of whom, who exhibits standing in the half part of her beloved one, has gone...".

In this sense *ud - vah* occurs also in 1.51; 3.39; 5.10,20; 9.11, 32; 10.23, 36; 12.50; 14.47 etc.

Interpreting this word literally (on 1.14 *edd. sec.* and *ter.*, *comm.*) commentators seem to have missed this sense. Their comment on *udvahantyāḥ* as equivalent to *dhārāyantyāḥ* "carrying", alledgedly showing Bilhaṇa to be a śākta has no cogency.<sup>49</sup> Bilhaṇa has used *ud - vah* in the non-figurative sense of "carrying" in 12.48...*asyodrahataḥ karābjे...ambhoruhinīpalāśam* "of him, who was carrying in his hand the leaf of a lotus"; cp. also 15.64; 18.77. The figurative use of *ud - vah* by Bilhaṇa may be compared to that of roots *bhr* and *bhaj*: in 1.91 *bibhrat* and 11.37 *bhāji* are replacable by the corresponding forms of *ud - vah*.

#### 18. *vātāyanā-*

*vātāyanā-* is invariably glossed in *ed. sec.* and reproduced in *ed. ter.* by *gavākṣa-* "a round window" at the

48 *ekastanah* (*ed. ter.*) is a bad orthography for *ekah stanah* (*edd. prf* and *sec.*). Cp. p. 1 on 1.74a.

49 Śiva and Pārvatī are sometimes united in the form of a single androgynous deity. The right hand side of the divinity represents Śiva and the left Pārvatī. It is Śiva, *ardhanārī* 'half women' and half *īśa* 'lord'. The male half has *jaṭamukuta* on the head and the single breast of the female side is prominent, the waist pinched in, the hair done up in a knot (*dhammilla*). Cp. e.g. the figure of Ardhanārīśvara of Mahābalipuram, belonging to 7th cent. A.D. (T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. 2, pt. 1, p. 328). Cp. also the verse on *ardhanārīśvara* in Smk. I.11, ascribed to Bilhaṇa,

instance of Amarak. 2.3.9. Literally *vātāyana-* may be explained as *vātasyāyanam yena* "by which the wind goes [and comes] =window" or *vātasyāyanam yatra* "where there is the going [and coming] of the wind". Thus it comes to be used not only in the sense of *gavākṣa-* but as a designation of "the flat roof of an Indian house,<sup>50</sup> roof-terrace, balcony,<sup>51</sup> portico" etc. .

From the context it appears that "balcony" or "flat roof" is the sense in which *vātāyana* is used in 9.91... *vīlāsavātāyanasevanena* "by enjoying the pleasure balcony"<sup>52</sup>.

9.129cd *vātāyanaiḥ kelivimānakalpais*  
*tavāstu kāñcī nayanotsavāya*

"May Kāñcī be to the feast of your eyes by its balconies which are like pleasure *vīmānas*".

Cp. also : 12.21, 27; 17.10, 30, 32, 60; 18.4, 9, 25, 30;  
Karṇas. 1.22.

19. *v y ā k h y ā -*

*vyākhyā-* "interpretation" is obvious in 18.4b and 78b. In 18.79c *mahābhāṣayavyākhyā-*, is taken as "commentary on the Mahābhāṣya" by Bühler, followed by others, which seems doubtful :

50 Kathās. 95.18 *svagrhottuṅgavātāyanagataḥ* 'staying on the lofty roof of the house'; ibid. 103.16 *harmyavātāyanārūḍhah* 'having climbed on the roof of the palace (cp. also Hcar. 4, para. 7. ...sa rājā...harmasya pr̄śhe suṣvāpa "that king slept on the roof of the palace"). Tawney's explanation of *vātāyana-* by 'window' for these passages in Kathās., is shown to be wrong by the context.

51 Bcar. 3.19-21; Ragh. 7.6-8; Rudrakavi, Rāṣṭrauḥa., 20.57. Balconies (=*vātāyana*) framed by small railings, are found in sculptures at Bārhut, Sāñcī, Mathurā etc. Young women, crowding each other, stand on these balconies in excitement, looking at scenes below. Cp. A. Coomaraswamy, Early Indian Architecture (Palaces) pp. 181-217 (Eastern Art, 3).

52 For a similar description cp. particular passage in Bāṇabhaṭṭa's Hcar., in which queen Yaśovatī is described to enjoy moonlight on a balcony by putting on her upper garment,

18.79cd *mahābhāṣyavyākhyām akhilajanavandyām vidadhataḥ  
sadā yasya ečchātrais tilakitam - abhūt prāṅgaṇam  
api //*

"[Jyeṣṭhakalaśa] even whose courtyard was always adorned by pupils when he gave his explanation of the Mahābhāṣya, praiseworthy to all people (respected by everybody)".

The idea is that when he gave his instruction, there were so many pupils, that they had to stand partly outside the room in the courtyard.

Therefore, *vyākhyā-* "interpretation [given to his pupils]". like former occurrences, is more likely in above stanza. Moreover, no commentary on the Mahābhāṣya by Jyeṣṭhakalaśa is known or mentioned elsewhere.

#### 20. *v e I ā-*

*velā-* is explained by *tāta-* "shore" *edd. ter. and sec. comm.* on verse 9.7, which is hardly correct :

*śrīgāraratnākaravelayeva  
tayā praveṣe vihite taruṇyā /  
navānurāgena manas tadīyam  
ratnotkareṇeva sanātham āśit //*

"When the entrance was effected by that young girl, who was like the flood wave of the ocean of love, his mind was joined with new affection (colouring) as if with a scattering of jewels".

The idea is that she causes his mind to be full of affection like the flood wave of the ocean (*ratnākara-* "jewel mine") scatters jewels (makes the shore full of jewels). Cp. 12.40cd :

*samuḍḍhalantyā prāṇayikrtāni  
lāvaṇyaratnākaravelayeva //*

"as if embraced by the gushing up flood wave of the ocean of loveliness".

In 7.75 *velācala-* "coastal mountain" is used for "shore",

*veld-* originally means "tide, flow", whence developed some secondary senses, viz. "wave" (originally : "of which the tide consists"), "shore" (originally : "on which the tide" is observed"), "boundary/limit" (originally : "of the tide"). Cp. *Amarak.* 3.3.198 *abdhya-ambu-vikrtau velā kāla-maryādayor api.*

*velā-* prefixed with *ud* (=*udvela-*) in 8.52 and 10.70 is used in the sense of "limitless".

21. *s a m s t h i t a -*

*samsthita-* (4.88b) "stopped, ended", an euphemism for *mṛta-* "dead" : cp. e.g. *akārya-* (4.111) "what must not be done" for "killing".



## Secondary Source Material relating to Vikramankadevacarita

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1.14 Smk, 4.28.

- (a) For *-āyāti guṇah* : *-āyānti guṇah*, plural instead of singular.

1.26 Smk. 4.5; Šp. 167

- (a) For *prthyipateḥ* : both *mahiṣateḥ*, seems to be a gloss substituted for the original.
- (d) For *jānāti nāmāpi* : Šp. *nāmāpi jānāti* ; for *teṣām* : Smk. *yeṣām*, which agrees with the conjecture offered by O. Böthlingk (BIS. 4773), but is refuted by the agreement of Vcar. MSS. and Šp. ; for *teṣām* : Smk. *yeṣām*, subordination for coordination.

1.29 Smk. 4.27 ; Šp. 144

- (a) For *vimucya* : Šmk. *vihāya* (gloss).
- (b) For *doṣe Prayatnah* : both *doṣeu yatnah* ; for *khalānām* : both *khalasya*, seemingly to establish a correspondence of number between *khalasya* and *kramelakaḥ* in (d).
- (c) For *nirikṣate* : both *ayeṣate* ; for *praviṣya* : both *praviṣṭaḥ*.
- (d) For *kaṇṭaka-* : Smk. *kaṇṭaki-*, a questionable modern by-form of *kaṇṭakī-*.

A similar idea is expressed by Rudrakavi (ca. beginning of the 17th cent. A. D.) in Bhāvavilāsa, v. 19 (KM. 2, p. 114) :

guṇināñi guṇeṣu satsy-*api*  
*piśunajano doṣamātram ādatte* /  
*kusume phale virāgi*  
*kramelakah kañṭakaugham* iva //

The reading of the edition *kañṭakaugham* is apparently a typographical error. *piśunajanaḥ* corresponds to Bilhaṇa's : *khala* -; *kañṭakaugham* to his *kañṭakajālam*.

7.20 Smk. 65.27 ; Sp. 3877

- (b) For *dolāsu lolāsu* : both *dolāsu dolāsu*, a simple mistake.
- (c) For *prasādāl labhate* : Smk. *pramādāl labhate*, seems to be a scribal mistake of ध for स. It is remarkable that also the MS. of Vcar. has *pramādāl labhate*, corrected by Bühler and *ed. ter.* to *prasādāl labhate* "on account of a boon given to him", which evidently is correct. The explanation of *ed. sec.* (p.247) of *pramādāt-anavadhānatām parityajya* is not acceptable, vārtt. I on Pāñ. 2.3.28, on which it is based (example : *prāsādāt preksate* "he looks from the palace [roof]", construed to stand for : "having climbed the palace roof, he looks") would not justify the unmotivatable dropping of *parityajya*.

7.23 Smk. 65.29 ; Sp. 3879

- (b) For *-jādyah* : Sp. *bimbāh*. The text reading is more characteristic : "the stiffness of whose hips had been loosened", than of the anthology : "the orb of whose hips...".
- (d) For *puruṣāyiteṣu* : Smk. *puruṣāyiteṣa*, is obviously a misprint.

7.63 Smk. 59.15

- (b) For *kelikarmaṇi* : *krīḍakarmaṇi*, (gloss).

7.64 Skm. 1234

- (c) For *-jagajjayārjanaručeḥ* : *-jagattrayārjanaručeḥ*, seems to be a simple improvement on the original.

(d) For *trailokyajaitro* : *trailokyamallo*, is also a simple improvement.

7.71 Smk. 59.27 ; Sp. 3807

(a) For *-kuhūtkāri* : Smk. *-kuhukāri*, is a correct orthography. Cp. above Chapter I on 7.71ab.  
 (b) For *-drumabharita-* : Smk. *-drumacarita-* is simply a mistake.  
 (c) (d) Instead of :

*unmīlannīlamocāparicayaśisirā vānty amī drāviḍināṁ karpurāpāṇḍugandasthalaluhitarayā vāyavo dāksinātyāḥ //*

"these southern winds, whose impetus is beaten back by the camphor-yellowish cheeks of the Drāviḍa women, blow, being cool from their familiarity with (=their coming in touch with) the blossoming black Mocā-trees"

Smk. and Sp. read :

*ete tanvanti velāvanalalitalatāṇḍavāṛī drāviḍastrī karpurāpāṇḍugandasthalaluhitarayā vāyavo dāksinātyāḥ //*

"these southern winds, whose impetus is beaten back by...cause wild dancing of the lovely creepers of the shore-forests".

This change seems to be meant to be an improvement. Some scholar appears to have taken umbrage at the genitive *drāviḍināṁ* being construed with the first member of the following compounds, which is considered not good (a so called *sāpekṣasamāsa*).

Secondly, he wanted to bring the qualification of the winds, which is "cool" in the original, into a connection with the statement of (d), that their "impetus was beaten back". So he made them cause the creepers to "dance".

(d) For *lul(h)ita* : Smk. *lulita*, see above p. 38 on *lulh*.

7.76 Skm. 1248 ; Smk. 59.18<sup>1</sup>

(a) For -grāmaṇīḥ : Skm. śrāvaṇīṁ, but I.O. (cp. Skm. *ad versum*) reads grāmaṇīḥ supporting the genuineness of our text.

(b) Instead of

*chāyāmātraparigrahe 'pi jagrhe pañceṣu jaitreṣu-tām/*

: Skm.

*chāyāmātraparigraheṇa vidadhe pañceṣavīṁ astratām /,*

*for-parigrahe'pi : Smk. -parigraho 'pi.*

(c) For-*taṭsañcārataḥ* : Skm. -*dariṣañcāritataḥ*, Smk. -*vaṭsañcāritataḥ*,

8.6 Smk. 53.86 ; Šp. 3362

(a) For *tasyāḥ* : Smk. *yasyāḥ* ; for *śrenīḥ* : both *śrenī*, cp. on 8.60 below : *mudrikāvalīḥ* ; *mudrikāvalī*.

(b) For *laṭabhabhrūvāḥ* : Smk. *laṭahabhrūvāḥ* ; Šp. *laṭasubhrūvāḥ*. *laṭaha-* and *laṭabha-* both mean "handsome" and are equally possible. Since *laṭabha-* is the spelling in other passages of our text, e.g. 8. 82 ; 10.58 ; 18.69, it should be preferred. It is resanskritised from Pkt. *laḍaha-*, *naḍaha-*-(cp. Ratnacandra, An Illustrated Ārdha-Māgadhi Dictionary, s.v.).

(d) For-*samudgatā* : Smk. -*samuddhatā*, an improvement.

With this verse starts the description of Candra-lekhā. According to poetic convention the description of a divine being should start from the feet, and that of a human being from the head (cp. Mallinātha on Kum. 1.33). Since Candralekhā belongs to the

<sup>1</sup> The verse is quoted anonymously in Smk., which, however, has later been assigned by the editor from : Vcar 7.76; cp. Smk. end page 84.

Śilāhāra dynasty, that traced its descent from Jimūtavāhana, the lord of the Vidyādhara (semi-divine beings), she is given a divine treatment by the poet ; cp. also Karṇasu. 1.13.<sup>2</sup>

8.8 Smk. 53.84 ; Šp. 3360 ; Subh. 1570 (anonym.)  
 (c) For *kopād* : Smk. *roṣād* (gloss).

8.10 Smk. 53.85 ; Šp. 3361  
 (c) For *padadvandvasya* : both *pādadvayasya* (gloss).

8.14 Smk. 53.81 ; Šp. 3359  
 (c) For *kṛtālavālāṇī vāllabhyāt* : both *lāvanyaāya kṛtam sthānam*, an improvement on the original, which is also attested to in one of the Šp. MSS. (cp. ZDMG 27, 1873, p. 58).

8.30 Smk. 53.70  
 (a)(b) For *samāptalāvanyaasāre sarge* : *samāpte lāvanyaasārasarge*. In the reading of Smk. the sense would be :  
 "When the creation of the substance (raw material) or loveliness was exhausted, the creator went away without filling up the navel-hole of the antelope-eyed one".

In the reading of Vcar. :  
 "When, in the creation of the antelope-eyed one the substance of loveliness was exhausted, the creator went away without filling up the navel-hole [or hers]".

This seems to be clearer and preferable also because the genitive *mrgidrśah* can be construed with a word of the same line (*sarge*). For *samāpte* "exhausted, finished, gone", cp. 6.76 ; 7.2 .

(d) For *prajāpatih* : *caturmukhah* (gloss).

<sup>2</sup> M. Winteritz (Geschichte der ind. Lit., Bd. 3, p. 85) blames Bilhana calling mythically Candalekhā a *vidyādharakumārī*, which however, is her correct designation known from many inscriptive sources pertaining to this dynasty.

8.37 Smk. 53.63

(c) For *stanayos tasyāḥ* : *stanayos tanvyāḥ* the substitution of the poetical adjective (*tanvyāḥ* : cp. also 8.82) for the possessive pronoun (*tasyāḥ*) seems to be meant as an improvement. For the substitution of *tasyāḥ* for *tanvyāḥ* no motive could be found : hence it is, most likely, the original reading.

8.60 Smk. 53.44 ; Šp. 3334

(a) For *aṅgulībhīḥ* : Šp. *aṅguliṣu* is a *lectio facilior* : *aṅguliṣu kuraṅgākṣyāḥ śobhate mudrikāvalīḥ* "a row of rings shines on the fingers of the antelope-eyed one", the much more sophisticated *lectio difficilior* must be kept : *aṅgulībhīḥ kuraṅgākṣyāḥ śobhate mudrikāvalīḥ* "a row of rings shines (=is beautiful) through her fingers". The idea is that in this case it is not the rings that beautify the fingers, but the fingers that beautify the rings.

(b) For *mudrikāvalīḥ* : Smk. *mudrikāvalī*, cp. on 8.6 above for *śreṇīḥ* : *śreṇī*.

(c) For *pañceṣoh* : Šp. *puṣpeṣoh* (gloss).

(d) For *sūkṣma* : Smk. *sūkṣmā*, due to wrongly construing it with *paramparā* f. In fact *sūkṣma* qualifies the word next to it : *lakṣya*.

8.62 Subh. 1532

(a) For *haste cakāsti bälāyāḥ* : *kare bibhāti tanvāṅgyāḥ* (gloss).

(b) For *tasyāḥ kañkanamālikā* : *rapad valaya saṃhatīḥ* (gloss).

8.64 Skm. 849 ; Smk. 53.42

(a) For *eva* : Smk. *api*.

(b) For *yadī* : Smk. *citram*.

The changes may be motivated as an attempt to make the verse clearer :

*sarale api dorlekhe  
citreṇī cañcalacaksuṣah /  
amugdhābhyo mṛṇālibhyāḥ  
katham ājahratuh śriyam //*

"How did her arms, even though straight / naive, [ it is ]  
marvelous, rob their beauty from the luxuriant / sophisticated  
lotus roots ?".

The original *sarale eva dorlekhe yadi...* means :

"If her arms were straight/naive, how did they rob  
their beauty from the luxuriant/ sophisticated lotus  
root ?"

8.65 Skm. 850  
 (b) For *-niruddha-* : *niśiddha*.

8.69 Smk. 53.24  
 (b) For *daśanamālikā* : *daśanamallikā*, an improvement.

8.71 Smk. 53.13 ; Šp. 3304  
 (d) For *tūṇeva* : both *tūṇīva*, seems alone correct :  
there is only a feminine *tūṇī*-and masculine *tūṇa-*  
"quiver".

8.76 Smk. 53.17 ; Šp. 3306  
 (a) For *vaktrendau* : Šp. *vakrendau*, is a misspelling.  
 (b) For *sūtritau* "strung together" : both *sūcītāu*  
"indicated, suggested", must be an error.  
Passages with *sūtraya-* "string together, shape,  
create" : Vcar. 9.20 ; 11.23 ; 18.23, 35 ; Karṇasū.  
1.37, 41 ; 2.5 .

8.79 Skm. 820 ; Smk. 53.7 : Šp. 3297  
 (a) For *-rekhā-* : Šp. *-lekhā-*.  
 (d) For *nāśāvāṇīśasya nirgatā* : Skm., Smk.,  
*nāśāvāṇīśīvinirgatā* ; Šp. *nāśāvāṇīśavirgatā*. In

Vcar. *nāśāvamśasya* cannot be construed with *nirgatā*, but must be construed with *pattradvayīya*.

8.85 Smk. 52.1

(c) For *parataḥ* "further away, beyond" : *paritah* "all around, in all direction" (cp. 7.13 *candanādreh parataḥ* "beyond the Malaya mountain"; 7.69 *candanādreh parastāt*). Both readings seem equally possible.

8.86 Skm. 507; Smk. 51.14; Šp 3278

In Skm. lines (b) and (d) are transposed with *vapuh* for *vayah*. It seems better to say : "the age (*vayah*), that is friendly to (suitable for) love, i.e. her youth is ready to give up naivety" than "the body...", cp. below Chapter IV on v. 9(c).

This verse describes a girl on the border line of adolescence (Smk., Šp. in the section *vayahsandhi-*).

In Šp. lines (b) and (c) are transposed, for (c) being substituted :

*sāśāṅkaṇi tanukaṇṭakakṣatabhiyā krīḍāvane krīḍati |*

For *īṣyate* (of the MS. and edd.) "is desired", read *anveṣyate* "is looked for" : "the touch by the thorns is looked for by the tricky one", the idea being: that she enjoys the scratchings that would take place in passionate embracings. The mistake *neṣyate* (*na-īṣyate*) for *'nveṣyate* must, however, be old, as the paraphrasing line in Šp. shows.

8.87 Smk. 51.13

(b) For *dolanena* ; *dolanena*, Rather an orthographic variant. Cp. Bālar. *dolā* for *dolā* (MW); below p. 60 on 13.80.

(c) For *vā varjanayā* : *vyāvarjanayā*,

10.46 Subh. 1869 (anonym.)  
 (d) For *tāśām* : *strīṇām*; for *stana-* : *kuca-* (gloss).

10.71 Subh. 1884  
 (a) For *dattam̄ sarobhyah phalam* “the fruit was given to the ponds...” : *labdhām̄ sarobhiḥ phalam̄* “the fruit obtained by the pools...”. Both readings amount to the same thing and are equally possible.  
 (c) For *nṛpāṅganābhiḥ* : *varāṅganābhiḥ*, (gloss).

10.75 Subh. 1885  
 (c) For *nisargakānteh* : *visargakānteh*, a mistake,

10.87 Cp. above Chapter I on 2.38d.

11.77 Smk. 82.2  
 (c) For *prsthaparāgapāṇḍura-* : *pīṭaparāgapāṇḍura-*.  
 The reading of Vcar. MS. seems to be a scribal mistake. Cp. also 11.84d.

11.83 Smk. 82.6; Šp. 3726  
 (c) For *-protapluta-* : Smk. - *plotapluta-*,

13.9 Smk. 60.32  
 (b) For *nyaveśyat* : *niveśayan*.  
 Bilhaṇa coordinates : “he puts his glance...on the breasts, he did not find (consequently)...the jet of water...?” Smk. subordinates : “...putting his glance...he did not find...”.

13.25 Subh. 1781 (anonym.)  
 (a) For *-paṭṭakesu* : *kuffimesu*.  
 (b) For *pattriṇah* “arrows” : *mārgapāṇih* “arrows” (gloss).

(d) For *tađillatā...sevate* : *tađillatāḥ...bibhrati*, replacement of singular by plural and of root *sev* by synonymous root *bhr* "bear"; for -*sphullirigabhaṅgi* *lalitāṅgi*: *sphullinīgabhaṅgi-lalitāni*.

13.80 Smk. 71.10

(b) For *dolā-* : *dolā-*, orthographical variants, cp. above p. 58 on 8.87b.

(c) For *viśtryate* : *pradīryate* (gloss).

13.84 Šp. 3762

(c) Omits *me*, which spoils the metre.

(d) For *prasannatām etya* : *prasannatām etu*.

The verse is quoted under the section *asatīcaritam* (description of unchaste women).

13.88 Smk. 61.1

(a) For *khanda-* : *sanda-*, which is the correct orthography: see above Chapter I on 5.22a.  
For the neuter *śādyalam* : masculine *śādvalaḥ*, which is less common, though quoted by lexicographers.

(c) For *śevara-* *śaivāla-*, which is orthographically more correct; cp. MW, s.v. *śaivāla-*.

14.32 Smk. 62.19

(c) For *avalokayat* : *vyalokayat*.

16.2 Smk. 63.2; Subh. 1827

(c) For *athājagāma* : Smk. *ājagāmātha*; Subh. *prāptāḥ sapādi*. It seems, these are deliberate changes introduced in order to get rid of the two undesirable iambi in the beginning of the *śloka* line :

instead of V—V—V we get —V— —V (Smk.) or — —VVV (Subh.) respectively.

(d) For *bhūpateḥ* : Smk. *bhābhujāḥ* (gloss). Cp. above chapter I on 4.83 cd, below on 16.9.

16.9 Subh. 1829

(a) For *saśākena* : *sāśākena* (synonymous).

(d) For *nāspr̥yata* : *spṛ̥yate na*, the transposition of the past tense into the present requires changing the word order : *na spṛ̥yate* would contain an iambus before the iambus formed by the fifth and sixth syllable (—V—V—V). The cadence becomes all right reading *spṛ̥yate na kucasthalī* : —V—VV—V—. Cp. above on 16.2.

16.10 Smk. 63.14

(a) For *abhūvan* : *abhavan*.

(c) For *kucotsaṅgāḥ kṛṣāṅgīṇām* : *stanotsaṅgā mrgākṣīnām*, which are synonymous expressions.

16.14 Smk. 63.9; Subh. 1830

(d) For *niradahyata* : Smk. *paryabhūyata* (gloss).

16.44 Smk. 109.17

(d) For *calukyavīraḥ* : *dhanurdharo 'yam*, a deliberate change to make the verse applicable to any hero. Cp. below on 16.51d, 52d; 17.11d, 12d.

16.49 Smk. 64.3

(b) In our MS. the first three syllables are missing. They have to be supplied from Smk., which reads *talpeṣu* (accordingly *edd. sec.* and *ter.*) against Bühler's *vistīrṇa* -.

(d) For *tuśāragarvāḥ* : *tuśārāvārgāḥ*; is due to metathesis of त and र,

## 16.51 Smk. 63.22

- (b) For *śrikanṭhahāroraṅgaiḥ* : *śrikanṭhakaṇṭhorāṅgaiḥ*, repetition of the syllables are seemingly for the sake of rhyme (*yamaka*).
- (c) In Vcar. MS. the syllables *ha* in *bṛhat* and *rāgragaṇṭā* are left out. Bühler (*ed. pri.*) tried to fill the gap by his own wording, *ed. sec.*, changed - silently - following secondary tradition (Smk. 63.22).
- (d) For *kuntalapateḥ* : *samtatam amī* (void of relevant significance), in order to cancel reference to a particular king. Cp. above on 16.44d.

## 16.52 Smk. 64.10

- (a) For *pīdayantah* "tormenting" : *pīndayantah* "making to coagulate", which might be a deliberate change meant to make the winds freeze and not only shake the rivers. *pīdayantah*, however is recorded in Smk. v.l.
- (d) For *tasya prītyai* : *Iokaprītyai*, is again a deliberate change in order to make the verse more generally applicable (i.e. not only to the present king but to people in general). Cp. above on 16.44d.

## 17.11 Subh. 2560

- (b) Instead of *ayam tu mām vetti...* "this king thinks me..." *sa mām sadā vetti...* "that king thinks me always...", which seems to be slightly more emphatic .
- (d) For *svakhedam ākhyātum abhūt kṛtāspadam* "[the gold] had made its place [on the ears of...] in order to tell its grievance..." : *svakhedam ākhyātum ivāsti bhūpate* "[the gold] is [on the ears of...] in order to tell its grievance,

O king !", which is a deliberate change from the past to the present, and from a laudatory statement concerning one particular king to an eulogy that may be addressed to any king, cp. above 16.44d.

## 17.12 Subh. 2561

- (a) Instead of *narendracāmīkara-* : *tvaḍāptacāmīkara-*.
- (c) Instead of *itas tataḥ ploṣabhiyeva durgatir mu-moca* : *sam unmīṣad dāhabhiyeva durgatir jahāti*. The changes are deliberate; the verse is turned into an address (*tvaḍāpta-*), and the past action (*mumoca*) into a present one (*jahāti*); cp. on 17.11 above.

## 17.33 Smk. 107.8

- (a) For *sthitāsu* : *stutāstu* (some MSS. *sthitāsu*), is not construable.
- (b) For *nirantarāśu ca* : *nirantarāśmasu* "that are without interstices/gaps", (to be construed with -*sthaliṣu*) seems to be a deliberate change.<sup>3</sup>
- (c) For *kiyat� apl* : *viyat� api* "even in the air" : *mārge kiyat� api* "on a way of a certain length", which is supported by 16.32 *kiyatam api mārgam* "a way of a certain length".
- (d) For *nirālambagatiśramam* : *nirālambagateḥ śramam*, which is an equivalent expression.

<sup>3</sup> There is no rule that forbids to use a *bahvṛthi* : *nirantarāśmaka* as a feminine, though *nirantarāśmaka* might be more usual,

## A concordance of verses quoted from Bilhaṇa in anthologies

1. *Vikramāñikadevacarita*

1 Srк.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
1.7		2.107			
1.14		4.28			
1.18		4.23			
1.26		4.5	167		
1.27		4.4			BIS. 4773
1.29		4.27	144		BIS. 1548
7.5		59.25			
7.20		65.27	3877		
7.22		65.28	3878		
7.23		65.29	3879		
7.63		59.15			
7.64	1234				
7.70		59.26			
7.71		59.27	3807		
7.76	1248	59.18			
8.6		53.86	3362		
8.8		53.84	3360	1570	anon.
8.10		53.85	3361		
8.14		53.81	3359		
8.16		53.79	3357		
8.21		53.73	3352		
			anon.		
8.25		53.66			
8.30		53.70			
8.37		53.63			

	1 Srк.	2 Skm.	3 Smk:	4 Sp.	5 Subh.	6 Mis. Works
8.47			53.46			
8.48			53.47			
8.51			53.39			
8.60			53.44	3334		
8.62					1532 <sup>4</sup>	anon.
8.64		849	53.42			
8.65		850				
8.69			53.24			
8.71			53.13	3304		
8.73		825				
8.76			53.17	3306 <sup>4</sup>		
8.79		820	53.7	3297		
8.82			51.12			
8.85			52.1			
8.86		507	51.14	3278		
8.87			51.13			
8.88			50.7			
10.39			65.7	3799	1868	anon.
10.42			65.6			
10.46					1869	anon.
10.71					1884 <sup>5</sup>	
10.75					1885	
11.9					1929	
11.77			82.2			
11.83			82.6	3726		

4 Instead of Year, *haste cakāsti bālāyāḥ...*, in Subh. the verse starts:  
*kare bibhāti tanyāgyā...*.

5 Instead of Year, *dattam sarobhīḥ...*, Subh. the verse starts; *labdhām sarobhīḥ...*.

	1 Srīk.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
13.5			60.6.			
13.9			60.32			
13.25					1781	anon.
13.80			71.10			
13.84				3762		
13.88			61.1			
14.32			62.19			
14.37			62.15			
16.2			62.2		1827	
16.8					1828	
16.9					1829	
16.10			63.14			
16.14			63.9		1830	
16.15			63.8		1831	
16.44			109.17			
16.49			64.3			
16.51			63.22			
16.52			64.10			
17.11					2560	
17.12					2561	
17.33			107.8			
17.34			107.9			
18.106					166 Bhaṭṭa	
					Śrī Bilhaṇa	
18.107					Bhaṭṭa	
					Śrī Bilhaṇa	

2. *Karṇasundari*<sup>6</sup>

	1 Srk.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
2.29	536 <sup>7</sup>	647	44.16			
		Śṛṅgāra	Śṛṅgāra			

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1	1	1	1	—	—	—
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3. *Caurapañcasikā*<sup>8</sup>

	1 Srk.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
1	—			3469		
11				3470	1378	
12				3467	1291	
				Amaru		
3	—	—	—	3	2	—

6 The only verse quoted in anthologies from the *Karṇasu*, that has come to my notice so far, is Srk. 536 (below, p. 81f.) The *Karnasu*, verse 1.46, however, is found in Śṛṅgāraśataka of Bhartṛhari (ed. D.D. Kosambi, Bombay 1948, p. 54 v. 139), as already was noticed by K. Schonfeld (cp. Śāntiśataka, Leipzig, 1910, p. 41).

7 The verse was overlooked by D.D. Kosambi in his discussion on the age of Vidyākara (cp. Srk., Introd., p. xxxiii). The reason might be the different starting of this verse in Srk. (*sodvegā mrga-* ... and *Karṇasu nīrāga mrga-* ...), cp. below p. 81 on 39.

8 References are to Caurap. ed. P. von Bohlen, Berlin 1833, and, for the northern recension, to Caurap. ed. B.S. Miller, New York, 1971, p. 14 ff.

## 4

## Verses Ascribed to Bilhana in Anthologies

1. *atrākanṭham viluṭha salile nirjalā bhūḥ purastāj  
jahyāḥ śoṣam vadanayihitenāmalakyāḥ phalena /  
sthāne sthāne tad iti pathikastrījana [h] klāntagātrīm  
paśyan sūtām kim u na kṛpayā vardhito roditaś ca / /*

Smk. 90.19 : *karuṇapaddhatiḥ* ; *Bilhanasya*.

(d) *vardhito roditaś ca* “gladdened (comforted) and made to weep” : the wives of the travellers are comforted by their compassion (*kṛpā*), because they realize that there is a woman even more unhappy than themselves. *vardhaya-* “to gladden (comfort)” : Vcar. 5.26; Karṇasu. 2½ ; 2 5/6.

2. *atrāvāsaparigrahami gṛhapater ācakṣva caṇḍodyamaiḥ  
caṇḍālair upasevitāḥ sakhi dhanurhastaiḥ purastād imāḥ /  
utkālākulasaṁrameyarasanālelhyamānonnata -  
dvārāgratvagavāsthisāsraśakalasragvallayah pallayah / /*

Smk. 93.5 : *bhayānakapaddhatiḥ* ; *Bilhanasya*. Seems badly damaged.

(c) For senseless *utkālākula-* read : *utkaṇṭhākula-* “filled with longing” ?

(d) For *dvārāgratva-* read: *dvārāgrastha-* “staying on the door fronts” ?; for senseless *gavāsthisāsra-* read : *gavāsthisāsna-* “cow bones and dewlaps” (neuter dvandva). The first two conjectures are of course by no means certain.

3. athopagūḍhe śaradā śasāṅke  
 prāvṛd yayau śāntataḍitkaṭākṣā |  
 kāśām na saubhāgyaguṇo ṣeṇānām  
 naṣṭaḥ paribhraṣṭapayodharāṇām |

Smk. 62.5 : śaradvartanapaddhatiḥ ; Bilhaṇasya. Šp. 3911 :  
 śaratayabhāvākhyānam ; kasyāpi.

*Variant :*

(b) For *prāvṛd* : Šp. *śarad-*, certainly a mistake.

4. abhisaraṇarasah kṛṣāṇigayaṣṭer  
 ayam aparatra na vīkṣitah śruto vā |  
 ahim api yad iyaṇi nīrāsanāṅghrer  
 nibiditanūpuram ātmaninabuddhyā ||

Smk. 71.9 : *abhisārikāpaddhatiḥ* ; *kasyāpi*. In Bhand. rep. (p. xxxiv) the verse is attributed to Bilhaṇa.

*Variant :*

(c) MSS. *nīrāsatāṅghrer*, corrected into *nīrāsanāṅghrer* by the editor.

5. aye keyam līlādhavalagṛhavātāyanatale  
 tulākoṭikvāṇaiḥ kusumadhanusāṁ jāgārayati |  
 aho netrādvandvām vilasati vīlaṅghya śruti patham  
 katham na trailekyaṇi jayaṭi madanaḥ smeravadaṇaḥ |

Smk. 49.11 : *nāyikānāyakayor* *avalokanam* ; Bilhaṇasya.  
 Skm. 2367 : *uccāvacaprayāḥ samasyā*; *kasyacit*; Šp. 3518:  
*sam -bhogaśrṅgāre parasaprāvalokanam* ; *kasyāpi*.

*Variants :*

(a) For *līlā-* : Skm. *dhanyā* : for *-tale* : Skm. *-gatā*. By *vātāyanā-* is apparently meant here "open roof", not "window" as it is translated by Th. Aufrecht (ZDMG 36, p. 550). On *vātāyanā-* cp. above p. 47.

(b) For *kusumadhanuṣam* : Skm. *vīṣamaviśikhāṇi* (gloss).  
*tulākoṭikyāṇa-* “jingling of an anklet”, cp. Vcar.  
 8.8 ; 10.65 ; 12.47 ; Karṇasū. 1.18.

For the idea of (b), cp. Vcar. 18.13 ; Karṇasū. 4.4.

(c)(d) Skm. reads :

*purā yā prāṇeṣe gatavati kṛtā puṣpadhanuṣā  
 sarāsāraī rāṭriṇi divam akṛpam ujjāgarakrśā* ||

For *śrutipathāṇi* : Śp. *śrutim aho* in (c) yields a redundant word *aho*.

6. *aratir iyam upaiti māṇ na nidrā  
 gaṇayati tasya guṇān mano na doṣān /  
 vīgalati rajani na saṃgamāśā  
 vrajati tanus tanutām na cānurāgah* ||

Śp. 3427 : *viyoginīpralāpāḥ* ; *Bilhanasya*. Srk. 723 : *vira-*  
*hiṇīvrajyā* ; *Pravarasenasya*. Skm. 660 : *śrīgārapravāhe*  
*vāsakasajjā* ; *Pravarasenasya*. Smk. 40.3 (*viyoginīpralāpa*  
*paddhatih*) *kasyāpi*. Subh. 1113 : *vīrahīṇīpralāpāḥ* ;  
*kasyāpi*.

#### Variants :

(b) For *gaṇayati* “counts” : Subh. *prathayati* “extends, proclaims”.

(c) For *vīgalati* “oozes away” : Smk., Subh. *viramati* “takes a rest, ceases” (gloss).

Further quotations : Srk. *ad versum*.

7. *asau rasau cityaguṇojjvalo 'pi  
 gumpho na kāvyavyapadeśayogaḥ /  
 dhatte khalaśyāpi na durviṣahya-  
 dveṣagrahotsāraṇamantratām yaḥ* ||

Smk. 4.11 : *kavikāvyapraśamsāpaddhatih* : *Bilhanasya*.

(c) *khala-* “detractor, faultfinder” (*nindakapuruṣa*) :  
 Vcar. 1.18 ; 6.78.

(d) For *dveṣagraha-* read *dveṣāgraḥa?*.

8. āḥ kaṣṭaṇ vanavāsasāmyakṛtayā siddhāśramaśraddhayā  
pallīṇ bālakuraṅga saṃprati kutaḥ prāptosi mṛtyor  
mukham /  
yatrānekakuraṅgakoṭikadanaṅkṛidollasallohitā-  
srotobhiḥ paripūrayanti parikhām uḍḍamarāḥ pāmarāḥ / /

Śp. 946 : *hariṇānyoktayaḥ ; Bilhaṇasya.*

9. āpūjitalvāstu girīndrakanyā  
kiṁ pakṣapātena manobhavasya /  
yady astī dūti surasoktidakṣū  
nāthah patet pādatale vadhanām / /

Smk. 41.3 : *dūtipreṣaṇapaddhatiḥ ; Bilhaṇasya.* Śp. 3438 :  
*nāyakaṇ pruti dūtipreṣaṇam ; Bilhaṇasya.*

*Variants :*

(a) For *āpūjital-* : Śp. *apūjita-*, which is certainly correct. ā - pūj is not attested to anywhere and the sense is : "no prayer is called for, neither to Pārvatī nor to Kāma..." .

(d) For *nāthah patet pādatale* : Śp. *dāsaḥ patiḥ pādatale*. The reading of Smk. *ka* (MS.) : *tadā patiḥ pādatale...* .

10. *ugagrāham udanyato jalām atikrāmaty anālambane*  
*vyomni bhrāmyati durgamaṇ kṣitibhṛtāṇ prāgbhāram*  
*ārohati /*  
*kīrṇam yāti viṣākuṇair ahikulaiḥ pātālam ekākini*  
*kīrtis te nayanābhīrāma kṛtakaṇ manye bhayaṇ*  
*yosītām / /*

Smk. 97.43 : *rājavarṇanapaddhatiḥ ; Bilhaṇasya*<sup>1</sup>. Subh.  
2554 : *cāṭavāḥ* ; anonym.

1 Editor of the Smk. (*Kovināmānukrāmaṇi*, p. 57) refers this verse to Cor-  
apañcāśikā fol. 6a (reference not clear to me).

Peterson (Subh., Notes p.80) notices that the verse is attributed to Khañjanakavi in Subhāśita-hārāvalī<sup>2</sup>. Cp. also G.A. Grierson, Ind. Ant. 16, 1887, p.46 ff.

11. *unmīlanti nakhair lunīhi vahati kṣaumāñcalenāvṛṇu  
krīḍākānanam āśrayanti valayavāñpaili samuttrāsaya /  
iūthāṇi vañjuladakṣiñānilakuh ūkaṇīhiṣu sāṅketika -  
vyāhārāḥ subhaga tvadīyavirāhe tasyāḥi sakhnāmī  
mithāḥ | |*

Smk. 44.13 : *nāyakasyāgre dūtyuktiḥ ; kasyāpi*. In Bhand. rep. (p. xxxiv) the verse is attributed to Bilhaṇa.

Smk. 624 : *śrīgārapravāhe priyasañbodhanam* ; Amaroḥ . Sp. 3489 : *nāyakasyāgre dūtyuktiḥ ; Saikavimisṛasya*.

*Variants :*

(b) For *āśrayanti* ; Smk. *āviśanti*.

(d) For *vyāhārāḥ* : Sp. *vyāpārāḥ*.

Further quotations : Smk. *ad versum*.

12. *upaśamaphalād vidyābijāt phalaṁ dhanam icchatāṇi  
bhavati viphalaḥ prārambho yat tad atra kim adbhuṭam |  
niyatavisayāḥ sarve bhāvā na yānti hi vikriyāṇi  
janayitum alaṇi śāler bijaṇi na jātu javāṇikuram | |*

Slrk. 1361 : *arthāntaranyāsavrajyā*; anonym. Ed. *ad versum* records statement Bilhaṇaśatakāt from Pad p. 91.59.

13. *auṣmāyamāṇanavaya uvanamugdhabhāvāḥ  
śrīgārasāgaramanojñataraṅgalekhāḥ |  
kandarpakelirasalabdhayaśahpatākāḥ  
pañyāṅganāḥ puram imāṁ adhivāsayanti | |*

Smk. 107.13 : *nagarīvarṇanapaddhatiḥ* ; *Nāthakumārasya*. In Bhand. rep. (p. xxxv) the verse is ascribed to Bilhaṇa.

2 Hariṇavi, Subhāśita-hārāvalī (ca. 1685), a court poet of the Marāṭhā king Sambhājī, unpublished (BORI, MS. 92/1883-84).

*Variant :*(a) For *ausmāyamāṇa-* : Bhand. rep. *usmāyamāṇa-*

14. *kākutsthena śirāṇsi yāni śataśaś chinnāni māyānidheḥ | paulastyasya vīmānasīmanī tathā bhrāntāni nākaukasām tāny evāsyā dhanūḥśramapraśamanāṛ kurvanti sītāpateḥ kriḍācāmarāḍambarānukṛtibhir lolāyamāṇaiḥ kacaiḥ ||*

Smk. 95.7 ; *adbhutapaddhatiḥ*; *Bilhaṇasya* Šp. 4018 : *idem.*; *Bilhaṇasya*.

15. *kāmaṇi vaneṣu harīṇāś tṛṇena jīvanti ayatasulabhena | vidadhati dhaniṣu na dainyāṛ te kīla paśavo vayāṛ sudhiyāḥ ||*

SrK. 1494 : *nirvedavrajyā* : anonym. .Edition, among other sources, records : Pad. p. 91.57 *Bilhaṇasatakāt*; Ssm. 1038 *Bilhaṇasya*.SkM. 2124 : *uccāvacapravāhe manasyisevakāḥ*; *Śilhaṇasya*.<sup>3</sup>Smk. 26.1 : *hariṇapaddhatiḥ*; anonym. Šp. 261 : *manas-vipraśāṇsā*; anonym. .The verse is found also in the Śāntisatka (1.14), ascribed to Śilhaṇa.*Variants :*

(b) For *vidadhati dhaniṣu na dainyāṛ* : Smk., Šp *dhaniṣu na dainyāṛ* *vidadhati*; for *kīla* : Šp. *khalu*.

16. *kṛtvā nūpūramūkcatāṁ caraṇayoḥ samyamya nīvīmaṇīn uddāmadhvaniपान्धितान् parijane kiṁcic ca nīdrāyite | kasmāt kupyasi yāvad asmi calitā tāyad vīdhīpreritāḥ kāśmīrīkucakumbhavibhramadharaḥ śubhrāṇśur abhyudyataḥ ||*

Smk. 70.13 : *abhisāre kāmijanapralāpapaddhatiḥ*; *Kāśmīrī Bilhaṇasya*. Smk. 899 : *śringārapravāhe māṇī nāyakaḥ*; *kasyacit*. SrK. 834 *asatīvrajyā* : anonym.*Variants :*

(b) For *-dhvanipāṇḍitān* (“clever in [making] sounds”) :

<sup>3</sup> In anthologies there is often confusion, too, in ascribing verses to Bilhaṇa or to Śilhaṇa, cp. D.D. Kosambi, SrK., Introd. p. xxxiii.

Srk. *-dhyānipiṇḍitān-* ("conglomerated by [?] sounds"), not preferable; for *nindrāyite* : Srk., Skm. *nindrāyati*, which seems better.

- (c) For *kasmāt* : Srk. *kasmāi*, Skm. *tasmin*, both are hardly construable.
- (d) For *-vibhramadharah* : Stk. *sambhramadharah*,, Skm. *vibhramakarah*; for *śubhrāṇiśur abhyudyataḥ* : Srk. *śītāṇiśur abhyudyataḥ*, Skm. *śītāṇiśur abhyudgataḥ*.

The verse with ascription to *Kāśmīraka - Bilhaṇasya* is quoted by Arjunavarmadeva (ca. first half of the 13th cent. A.D.) in his *Rasikasamjivini* commentary on the *Amaruśataka*, v. 32 (KM 18) with (b) *nindrāyati* (d) *śītāṇiśur abhyudgataḥ*. The phrase *kasmāt kupyasi*, addressed to the lover who is angry because of the girl's delay, is correctly explained here. Its source might have been Skm. Further quotations ; Srk. *ad versum*.

17. *kvāpy agnih kvacid adribhūr naraśraḥkīrnā kvacin  
nimnagā  
rukṣā kvāpi jaṭā kyacid viṣadharā raudraṇi viṣaṇi  
kutracit /  
tādṛgbhūtagaṇair vṛto mama citābhasmormikīrmīritah  
saṃsāraṇi pratīmucya yātūr apunaryogāya panthāḥ  
śivāḥ | |*
18. *kṣoṇībhṛtakaprayāṇasamaye premākulā preyasi  
hastiyanastaviśuddhataṇḍulakaṇān dātuṇi śirasy āgatā /  
saṃsvedād virahānalāt karayuge jātaṇi ca pakvodanaṇi  
tam dṛṣṭvā gurusāṇmidhau kṛīavatī nīrājanaiḥ lajjayā | |*  
Smk. 40.7 : *viyoginīpralāpapaddhatih*; *Bilhaṇasya*.  
(d) Instead of *tam* read *tad* ?
19. *galaty ekā mūrchā bhavati punar anyā yad anayoḥ  
kim apy āśīn madhyaṇi subhaga nikhilāyām api niśi /  
likhantyās tatrāsyāḥ kusumaśaralekhaṇi tava kṛte  
samāptīm svastīti prathamapadabhāgo 'pi na gataḥ | |*

Smk. 44. 20 : *nāyakasyāgre dūtyuktih*; Bilhaṇasya. Šp. 3477 : *idem.*; *kasyāpi*.

20. *guṇā yatra na pūjyante kā tatra guṇinām gatih /  
nagnakṣapaṇakagrāme rajakaḥ kiṁ kariṣyati //*  
Sūktiratnahāra<sup>4</sup> 32.33 : *durjanapaddhatih*: Bilhaṇasya.  
For a somewhat similar idea cp. Vcar. 1.25

21. *gr̥hitakhaṇḍaḥ śaśīṣekhareṇa  
prāptah śaśivodarapūraṇāya /  
bhujena lakṣmīmukhacandrabhāṣāṁ  
sā pātu vah śrīpatipāñcajanyah / /*  
Smk. 2.102 : *aśīrvādapaddhatih*; anonym. In Bhand. rep. (p. xxxiii) the verse is ascribed to Bilhaṇa.  
(c) Edition replaces (senseless) *bhujena* convincingly by *pūñjena*.  
Cp. also Vcar. 1.1; 12.48.

22. *gr̥hitam tāmbūlām parijanavacobhiḥ katham api  
smaraty antaḥśūnyā subhaga vigatāyām api niśi /  
tathaivāste hastāḥ kalitaphanivallīkisalayas  
tathaivāsyam tasyāḥ kramukaphalapāliparicitam / /*  
Smk. 44.18 : *nāyakasyāgre dūtyuktih*; Bilhaṇasya. Šp. 3475 : *idem.*; Bilhaṇasya.  
(b) For *vigatāyām* : Šp. *viratāyām* (gloss).

23. *grāmāṇām upaśalyasūmanī madodrekasphurai sauṣṭhavāḥ  
phetkāradhvanim udgirantu paritaḥ sambhūya gomāyavaḥ /  
anyaḥ ko 'pi ghanāghanadhvani ghanaḥ pārīndraguṇjāravāḥ  
śuṣyadgaṇḍam alolaśuṇḍam acalaṭkarṇam gajair yaḥ  
śrūtaḥ / /*  
Smk. 22.9 : *śiṇhapaddhatih*: Ralhaṇasya. In Bhand. rep. (p. xxxii) the verse is attributed to Bilhaṇa. Šp. 913 : *siṇihānyoktayaḥ*; Ralhaṇasya. which Th. Aufrecht (ZDMG 27, p. 56) attributes to Bilhaṇa.

<sup>4</sup> Edited by K. Sāmbaśiva Śāstrī, Trivandrum, 1938 (TSS. 141).

*Variants :*(b) For *udgirantu* : Šp. *udgiranti*.(c) For *anyah ko'pi* : Šp. *so'nyaḥ ko'pi*.

24. *gharmāṇśur bhagavān asūta yamunāṇi tāpyā kṛtam  
gaṅgayā*

*pātho 'syāḥ kvathitaṇi purāṇīmukute neutrānalajvālayā |  
syandaiś candanaśākhnāṇi śatamukhaiḥ kīmmīrāṇīror-  
mayāḥ sevāyai malayācalendrasaritaḥ saṃbhūya tiṣṭhantu me ||*  
Smk. 43.11 : *viyogīpralāpapaddhatiḥ; Bilhaṇasya.*

(c) For *śatamukhaiḥ* read : *śatasukhaiḥ*; for *kīmmīra-* : *kīmrīra-*, cp. above 17 (c) -*kīmrītīḥ*.

25. *candro na ced vrajati tat sakhi kimcid eva  
cakram kathaṇcid apasāraya tārakāṇām |  
etāḥ kadācid aśubhaiḥ patikhaṇḍitāṇām  
piṇḍatvam etya racayanti vīdhūṇi dvitīyam ||*

Smk. 40.8 : *viyoginīpralāpapaddhatiḥ; Bilhaṇasya.*

26. *jaḍātmā 'pi svakālottaḥ kliśnāti balino 'py arīn |  
ākrāmati sahasrāṇīṣuṇi himo hemantajṛṇbhītāḥ ||*  
Smk. 63.7 : *hemantavarṇanapaddhatiḥ; Bilhaṇasya.*

27. *jyotsnāṇi pibeyuḥ kiyatūṇi cakorāḥ  
kiṇi nātra dhātrā kariṇo niyuktāḥ |  
śigṛam yad eṣāṇi karapūraṇena  
jāyeta candraḥ prabhayā vihīnaḥ ||*

Smk. 40.9 : *viyoginīpralāpapaddhatiḥ; Bilhaṇasya.*

28. *tanvāṇiḥ śītalatvam jaladhītačayanottālatālāsa-vānāṇi  
dolāvyālōla colīgururamaṇabharotphālahelā-sahāyah |  
vāyur vāty eṣa dantavraṇam adharadale lālāyan keraṇīnām  
unmīllakkṣyaśīkṣāśramakusumadhanurdakṣīṇo  
dākṣinātyaḥ ||*

Smk. 59.28 : *vasantavarṇanapaddhatiḥ; Bilhaṇasya.*

(b) -*ramaṇa-* of the MSS. should be retained instead of -*carapa-* (?) of the edition. *ramaṇa=jaghana* "back-

side, behind" is taught by Hemacandra, Anekārtha. 3.211 (till now not attested in literature); -utphāla in the sense "jumping up" : Vcar. 16.39; Karṇasu. 2.2.

29. *tasya tvayā karkaśavādīno 'pi  
prakāśanīyam̄ masṛṇatvam̄ eva /  
premīno 'stī bhagnasya na hī prarohah  
puṣpasya vṛntād̄ iva vicyutasya //*  
Smk. 41.4 : *dūtiśreṣṭhapaddhatih*; *Bilhaṇasya*.

30. *tāḍīdalam kācana karṇapāse  
niveśayantī sutanuh̄ karābhīyām /  
rarāja karṇāntavisarpidṛṣṭih̄  
śāne dadāneva kaṭākṣabāṇān //*  
Smk. 86.2 : *sambhogāviśkaraṇam*; *Bilhaṇasya*. Šp. 3307 : *taruṇīvarṇanam*; *Bilhaṇasya*.

*Variants :*

(a) For *tāḍī-* : Šp. *tāli-*, orthographic variant; for *kācana-* : Šp. *kāñcana*, (senseless).

(b) For *niveśayantī* : Šp. *prasārayantī* (gloss).

(c) For *-visarpidṛṣṭih̄* : Šp. *niṣapnādṛṣṭih̄*.

(d) For *dadāneva* : Šp. *dadhāneva*, preferable ?

31. *tīvraḥ ko 'pi vijrbhate varatanos tvadviprayogajvaraḥ  
kim̄ brūmaḥ subhaga tvayā parijanaḥ kautūhalād̄ dṛṣyatām /  
kaṇṭhe śeṣam adhairyagadagadagirā kṛtvā sakhnām tayā  
gaurāṅgitvam anaṅgatāpasuḥrdaḥ sarvāḥ parityājītāḥ //*  
Smk. 44.19 : *nāyakasyāgre dūtyuktih*; *Bilhaṇasya*.

(c) For *śeṣam* : read *śleṣam* "embracing" ?

(d) Seems obscure : "they all are made [by her] to let go (to give up) the *gaurāṅgitva* (?) of the friend of the heat of love (?)".

32. *dehapraviṣṭādrisutāmukhendu-  
dyitīyakhaṇḍārdham iyāgato yaḥ /  
avāptukāmaḥ paripūrṇabhāvam̄  
sa pātu yaḥ śambhujaṭārdhacandraḥ //*

Smk. 2.52 : *āśīrvādapaddhatiḥ; Bilhaṇasya-*

(a) Read *indum* for *indu-*. “The half moon in Śiva's hair... that has approached the face moon of Pārvati...as if it were its second half... .

33. *dehārdhanī kuru pārvati sthīrapadaṇi [haste] dhanur  
dhāraya  
syedārdrāṇi yadi mrjyatāṁ karatalāṇi bhaṣmāṅgarāgēna-  
me /*

*evaṁ jalpata eva bāṇashikhini proddhya śiñjāphaṇi-  
śvāsaīḥ prajvalite pureṣu jayati smerāṇi purārer mukham //*

Smk. 1.11 : *namaskārapaddatiḥ; Bilhaṇasya.*

(c) *śiñjā-* as “bow string” (rare use) also Vcar. 8.88; 9.1, 32.

34. *drāghīyasā dhārṣṭyagunena yuktāḥ  
kaiḥ kair apūrvaiḥ parakāvyakhaṇḍaiḥ /  
āḍambaraṇi ye vacasāṇi vahanti  
te ke 'pi kanthākavayo jayanti //*

Śp. 193 : *kukavīnindā; Bilhaṇasya.* Smk. 5.1 : idem; *Kṣemendrasya* (not attested).

Verses denouncing plagiarists (*kāvyacaura*) in Vcar. 1.11, 18.

35. *dhatte dr̥ṣṭim adhītavibhramalavāṇi sā puṣpalāvījane  
caitrasya kṣaṇam ādareṇa mahatā mauhūrtikān pṛcchatī /  
śyenā [t] tuṣyati kokiladhvaniruṣā saṃtyājyā līlāśukān  
niḥśokā tvayi durlābhe kiṇi āpārām śākyāṇi varākyā tayā //*

Smk. 44.15 : *nāyakasyāgre dūtyuktih; Bilhaṇasya.*

(c) *tuṣyati* here with the abl. of starting point.

(d) For *niḥśoka-* read *niḥśūka-* “o merciless one !” ? : because of her wrath with the *kokilas* “she is contented on account of the falcon” ; *varāka-*/ fem. *varākī-* in the sense of “miserable, to be pitied” : Vcar. 1.18, 98; 8.46; 11.9 (-ī), 65 (-ī); *vārākī-* in the sense of “miserable, wretched, of vile behaviour” ; Vcar. 6.35; Karṇasu. 1.11.

36. *dhik tvāṇi re kalikāla yāhi vilayaṇi viparyastatā  
hā kaṣṭamī śrutiśālināṇi vyavahṛtī mlecchocitā dṛṣyate /  
ekair vāṇimayadevatā bhagavatī vikretum āṇiyate  
niḥśāṇkair apariṇī parīkṣāṇavīḍhau sarvāṇigam  
udghāṭyate //*

Śp. 194 : *kukavīnindā*; *Bilhaṇasya*. Smk. 5.2: *idem. Ralhaṇasya*. In Bhand. rep. (p. xxxiii) the verse is ascribed to Bilhaṇa.

In anthologies there is often confusion in ascribing verses to Bilhaṇa or to Ralhaṇa. Thus Śp. 913; 988, are ascribed to Ralhaṇa by most, but to Bilhaṇa by some MSS<sup>5</sup>, and by Bṛhacchārṇgadharapaddhati<sup>6</sup>.

37. *nābhūvan bhuyi yasya kutracid api spardhākarāḥ  
kuñjarāḥ  
siṁhēnāpi na laṅghitā kim aparam yasyoddhaṭā  
paddhatiḥ /  
kaṣṭam so 'pi kadarthyate karivaraḥ phārāravaiḥ  
pheravair  
āpāṭīlagabhbīrapaṇkapatalīmagno 'dyā bhagnodyamah //*

Śp. 924 : *gajānyoktayaḥ*; *Bilhaṇasya*.

(b) *kim aparam* or *kim anyat* "why [say] more" as a parenthesis is frequent in Vcar. : 3.33; 6.90; 11.77; 13.93; 17.4; 18.6, but occurs also in other writers: cp. Śp. 1084, 1118, 3448 etc. and above 35.

38. *nīdrārdhamīlitadrśo madamantharāṇi  
nāpy arthayanti na ca nāma nirarthakāni /  
adyāpi me mrgadrśo madhurāṇi tasyās  
tāny akṣarāṇi hrdaye kim api dhvananti //*

Śp. 3468 : *vīyogipralāpāḥ*; *Bilhaṇasya*. Smk. 34.26 *idem*; *Kalaśasya*. Subh. 1280 : *virahiṇāṇi pralāpāḥ Kalaśasya*.

5 ZDMG 27, 1876, p. 56

6 A.D. Pusalkar, P.K. Gode Commemoration Vol. Poona, 1960, pt. 3, p. 157 f.

*Variants :*

- (a) For *madamantharāni* : Subh. *madamantharāyā*.
- (b) For *apy arthavanti* : Smk. *atyarthavanti*; for *nāma* Smk., Subh. *yāni*.

The authenticity of the verse is not beyond doubt, so the last *pāda* of it is quoted by Abhinavagupta (980-1020 A.D.) in his Locana on Dhvanyāloka (KSS. 135, p. 163) : and by Dhanika (ca. 1000 A.D.) in his Avaloka on Daśarūpaka on 4.23, without any attribution. The verse is quoted in entirety by Kuntaka (950-1000 A.D.) in Vakroktijīvita on 1.19 and repeated twice partially on the same (for further quotations : cp. ed. S.K. De, 1961 *ad versum*).

The verse occurs in the Kashmirian recension of the Caurap. (ed. W. Solf, verse 36), but in other recensions it is missing (cp. B.S. Miller, Phantasies of a love-thief, p. 134—35).

The ascription to Bilhaṇa by Śp. may be due to the fact that to its author, who was a Kashmiri, the Kashmirian recension of the Caurap. was known.

39. *nīrāgā mrgalāñchane mukham api svām nekṣate darpane  
trastā kokilakūjītād api girām̄ nonmudrayaty ātmānaḥ /  
citrām̄ duḥsahadāyini dhṛtadvēṣā 'pi puṣpāyudhe  
mugdhā sā subhaga tvayi pratipadām premādhikām puṣyari /*

Smk. 44.16 : *nāyakasyāgre dūtyuktih* ; *Bilhaṇasya*, Srk. 536 : *dūtīvacanavrajyā* ; *Śringārasya*, Skm. 647 : *śringāra-pravāhā* ; *Śringārasya*. Śp. 3488 : *nāyakasyāgre dūtyuktih* ; *kasyāpi*.

*Variants :*

- (a) For *nīrāgā* : Srk. ; Skm. *sodvegā*.
- (c) For *citrām̄ duḥ-* : Smk. *itthām̄ duḥ*.

(d) For *mugdhā sā subhagā tvayi* : Srk. *bälā sā ...*; Šp.

*sā bälā subhagaṇī prati*; for *pratipadām premā-* : Skm.  
*pratimuhūḥi premā-*.

That the ascription to Bilhaṇa is correct, is proved by the verse occurring in Karṇasu. 2.29. Here we read :

(b) *khinnā kokilakūjītād api*; (d) *mugdhākṣī*.

*khinnā... -kūjītāt* seems to be emended into *trastā...-kūjītāt* “afraid of”. But “tormented on account of the crying...” is unobjectionable, cp. above verse 35c...*śyenā[1] tuṣyati!*”.

The verse was overlooked by D.D. Kosambi<sup>7</sup> when discussing the age of Vidyākara (the compiler of Srk.), Introd. p. xxxiii. It shows his conclusions to be wrong. Also the statement, concerning the verses of Karṇasu., given by B.S. Miller, Caurap. p. 4 n<sup>7</sup> does not stand.

40. *paśyantu kautukam idam sakalāḥ kavīndrāḥ  
kṣipraṁ himādrīśīkharāṇi rajaṇīcareśāḥ /  
vāme kare rajatakumbhavad esa dhṛtvā  
dhatte kareṇa hīmanirjharaṇālīlām //*

Smk. 95.8 : *adbhutapaddhatiḥ*; *Bilhaṇasya*.

(d) Instead of *kareṇa* read *'pareṇa*? “holding the snow mountain...in the left hand...he performs with the other one the show of drinking the cascades of ice [water]”.

41. *putram ambujamukhī śavabhaṅgyā  
kṛtrīmaṇī śrasī kāpi vahanī /  
kāntaveśmani jagāma rudantī  
kām viḍambayati na kusumesuh //*

Subh. 1952 : *abhisārikāḥ*; *Bilhaṇasya*.

<sup>7</sup> Which is pardonable as the verse starts differently in Srk. (*sodvegā mrga-*) and Karṇasu. (*nīrāgā mrga-*).

(a) On *śavabhaṇigyā* "under the semblance of a dead body", cp. on *bhaṇgi-* above Chapter II on 13.

(d) Occurs as (d) of Vcar. 11.24.

The metre (*svyatā*) is identical with the metre employed by Bilhaṇa in Vcar., canto 11, where the designs of *abhisārikās* are described in similar fashion (verses 23-25).

42. *pruṇi sthitvā kiṇciid valitamukham ālokaya sakhe  
sakhedāḥi sthāsyanti dhruvam idam adṛṣṭas tava dṛṣṭah /  
itaś cañcatkāñcīraṇitamukharān saudhaśikharān  
arākāyām keyam kavacayati candreṇa mahasā //*

Smk. 49.12: *nāyikānāyakayor avalokanam; Bilhaṇasya.*

Śp. 3517: *sambhoge parasparāvalokanam; kasyāpi.*

*Variants:*

(a) For *adṛṣṭāḥ* "not having seen": Śp. *adṛṣṭvā* "not having seen." hardly possible.

(c) For *-mukharān saudhaśikharān*: Śp. *-mukharāt saudhaśikharāt*, not construable.

(d) For *kavacayati*: Śp. *kavalayati*, *kavacaya-* "to cover with an armour" (e.g. Karṇasu. 1.45... *kavacitāḥ pañceṣuh...*; 2.8... *racitakavacāḥ...* *kusumāyudhāḥ* "covers the creeper with sprouts"; 4.13... *kavacitāṁ candrasya kāntyā mukham* "the face covered with the loveliness of the moon", in the sense of simply "to cover". Note in particular the similarity of the idea and expression of (d) and Karṇasu. 4.13(a).

This rare use of *kavacayati* "covers" seems not to have been understood by Śp., which replaces it by *kavalayati* "swallows".

43. *pratyastāmi praticaturdaśi devayātrū-  
vyājena dikṣu ca vidikṣu ca saṃcarantyaḥ /  
enīdṛṣṭāḥ praṇayakandalitalāḥ kaṭākṣatir  
ātanvate ratipater tha dīrgham āyuḥ //*

Smk. 107.15: *nagarīvarṇanapaddhatiḥ; Sarvajñavāsu devasya.*

In Bhand. rep. (p. xxxv) the verse is ascribed to Bilhaṇa.

(c) *kandalita-* "produced in plentitude, multitude, abundance" cp. Vcar. 11.53 *kāmakīrtim... kandalayanti...*; *kandala-* "plentitude": Vcar 13.22; *kandalī-* "plentitude"; Vcar. 7.76.

44. *prayātavati yāmīnīramanacandrikāpāthasi  
praśāntam īva bhāsate sarasakardamābhām nabhaḥ |  
praveṣṭum īha śāṅkitair īva raves turāṅgair dhṛtaḥ  
kṣaṇam tyajatī nodayācalavīraṇīkavīthīm rathaḥ ||*  
Smk. 82.19: *prabhātavarṇanapaddhatiḥ*; *Bilhaṇasya*.

45. *prāleyādriś tvaritam urasi kṣipyatām śaityahetor  
āstām yadvā sa khalu nikhiļaḥ syād vilīyā[ś]mašeṣaḥ |  
tyaktvā kṣāraṇa jaladhisañlīlaṁ jāhnavaītoya pūrṇās  
tūrnam gātre mama jalamucaḥ kañcukatvam prayāntu ||*  
Smk. 43.42: *viyogipralāpapaddhatiḥ*; *Bilhaṇasya*.

46. *bībhatsā viṣayā jūgupsitatamaḥ kāyo vayo gatvaraṇ  
prāyo bandhubhīr adhvaniṇa pathikair yogo viyoga-gā-  
vahāḥ |  
hātavyo 'yam asāra eva virasah saṃsāra ityādikāṇ  
sarvasyaiva hi vāci cetasi punaḥ kasyāpi puṇyāt-  
manah ||*

Skm. 2276 : *uccāvacapravāhe vicikitsitam*; *Silhaṇasya*, in the second ed.<sup>8</sup> the verse is ascribed to Bilhaṇa. Srk. 1610: *śāntivrajyā*; *Bhartṛhareḥ*, edition, *inter alia*, records: S3 *Bilhaṇasya*; Pad. p. 90.52 *Bilhaṇasatakāt*; Ssm. 1018 *Bilhaṇasya*.

*Variants :*

(b) For *yogo* : Srk. *samgo*.

8 The second edition of the *Saduktikarṇāmṛta* of Śridhāradāsa (1205 A.D.) appeared posthumously in the name of Pt. Rāmāvatāra Šarmā, Lahore, 1933 (Punjab University Series 15).

(c) For *asāra eva* : Srk. *asañistavāya*; for *virasah* :  
Srk. *visarah*

47. *bhaktih preyasi samśriteṣu karuṇā śvaśrūṣu namram  
śraḥ  
prītir jñātiṣu gauravaṇi gurujane kṣāntiḥ kṛtāgasy  
api //  
āmnātaḥ kulayoṣitāṇi vratavidhiḥ so 'yam vīdheyā  
punar  
madbhartur dayitā iti priyasakhībuddhiḥ sapatniqv  
api //*

Smk. 118.5: *kulavadhūvṛttapaddhatiḥ*; *Bilhaṇasya*; Sp. 3756: *idem.*; *Bilhaṇasya*.

Cp. Šak, 4.17 for similar idea.

48. *madhur māso ramyo vīpiṇam ajanaṇi tvam ca taruṇi  
sphuratkāmāveśe vayasi vayam apy āhitabharāḥ |  
vraja tvam vā mugdhe kṣaṇam iha vilambasva yadi vā  
punas tāvaj jātaḥ piśunavacasām eṣa viṣayaḥ //*

Smk. 70.2 : *abhisāre kāmijanapralāpaḥ*; *Bilhaṇasya* (some MSS. anonym.); Srk. 1693 : *samkīrṇavrajyā*; *Vallāṇasya*.

*Variant* :

(c) For *vraja tvam vā* : Srk. (ed.) *vrajatvambā*; which, however, is correctly replaced by the reading Smk. by D.H.H. Ingalls (Srk. Eng. tr. p. 579).

49. *manye pārvatācandramadhyāśakalenāśūtritaśā cirād  
aṅgair adbhutabhaṇgibhiḥ pariṇatavyutpattinā vedhasāḥ  
yoṣitsargavilakṣaṇākṛtir iyaṁ yad dṛṣyate bhāti ca  
chidradvāravilokyanagaganevādyāpi cāndri tanuh //*

Smk. 49.20 : *nāyikānāyakayor avalokanam*; *Bilhaṇasya*,

(a) *sūtrita-* “stringed together, shaped, created”; Vcar. 8.76; 9.20; 11.23; 18.23, 35; Karṇasu. 1.37, 41; 2.5.

50. *manye viśālāyataveśavīthi -  
vyājena devaḥ sahakārabāṇoḥ |*

*gambhīrasaṁbhogamayāpavarga-  
praveśamārgaṁ racayām cakāra ||*

Smk. 107.14 : *nagarīvarṇanapaddhatiḥ; Sarvajñavāsude-  
vasya.* In Bhand. rep. (p. xxxv) the versa is ascribed to  
Bilhaṇa.

51. *mātaṅgāḥ kīm u valgītaiḥ kīm aphalair āḍambarair  
jambukāḥ  
sāraṅgā mahīṣā madaṁ tyajata kīm śūnye 'tha śūrā  
na ke /  
kopāṭopasamudbhāṭotkaṭasatākoṭer ibhāreḥ śanaiḥ  
sindhudhvānini huṇkrte sphurati yat tadgarjitam  
garjitam ||*

Smk. 22.6 : *sīṁhapaddhatiḥ; kasyāpi.* In Bhand. rep.  
(p. xxxiii) the verse is ascribed to Bilhaṇa.

*Variant :*

(a) For *mātaṅgāḥ* : Bhand. rep. *mātaṅgaiḥ.*

52. *mukharamurajam paurastrībhīr na lāsyam upāsyate  
sarasaṁadhuरam nātyāgāre na kūjati vallakī /  
ahaha pahitadvāraṁ kasmād idaṁ paritaḥ puraṇi  
[viratasurata] vyāpāratvāt prasuptam ivākhilam ||*

Smk. 107-18 : *nagarīvarṇanapaddhatiḥ : Bilhaṇasya.*

(d) For *viratasurata-* of the edition ; *sukharatarata-*  
reading of the MSS. is to be retained : "when the  
occupation is busy (*rata*) with the enjoyment (*rata-  
n.*) of happiness".

53. *mugdhasya te vada vidhuṇituda kīm bhaṇāmī  
kīm muktiavān asi mukhe patitaṁ śāśānikam /  
asyaiva bimbagalitena sudhārasena  
samṛdhānam eṣyati kathām na jaratkabandhaḥ ||*

Smk. 40.7 ; *viyoginīpralāpapaddhatiḥ; Bilhaṇasya;* Sp.  
3430 : *idem.; Bilhaṇasya.*

## Variants :

- (a) For *bhaṇāmi* : Šp. *vadāmi* (gloss).  
For the construction *mugdhasya te kiṁ bhaṇāmi* :  
cp. Vcar. 1.118; 18.6, 72.
- (c) For *asyaiya bimba-* : Šp. *asyārdrabimba-*.
- (d) For *samīdhānam eṣyati kathaṇi na* : Šp. *saṃīdhānam eti tava kiṁ na*.

54. *yah śrotrāmṛtanirjharaikavasatīm nirvyājam ārūḍhavān  
yah sañjīyanamantritān ṣṭīyanapluṣṭasya cetobhūvah |  
vīṇāvan masṛṇo dhvaniś catasṛṇāṇi pāṭraṇi śrutiṇām  
abhūt so 'yaṇi kokilakaṇṭhavēṇuvivaravyāpārītaḥ pañ-  
camāḥ ||*

Smk. 59.17 : *vasantavarṇanapaddhatiḥ*; *Bilhaṇasya*.

- (a) For *-vasatīm* read *-vasatīr*?
- (b) For *-mantritām* read *-mantratām* ("lifegiving spell").

55. *yat saṃbhāṣaṇalālaseva kuruṣe vaktrendum ardhāna-  
tam dhatse bāhulatārgalān kucataṭe niṣkrāntibhūtyeva yat |  
kiṁ vā mantrayate janō 'yam iti yat sarvatra  
śaṅkākulā taj jñātām hr̥di ko 'pi tiṣṭhati yuyā prauḍhaś ca  
gūḍhaś ca te ||*

Smk. 39.1 : *sakhīprāśnapaddhatiḥ*; *Bilhaṇasya*, Skm. 599 ;  
*śṛṅgārapravāhe lakṣitavirahiṇī*; *Śilhaṇasya*.

## Variants :

- (a) For *-ardhānatām* : Skm. *-ardhonnataṁ*.
- (b) For *-argalān* : Skm. *-argalām*, seems better.
- (c) For *jñātām* : Skm. *jāne*.

56. *yathā tārācakraṇi carati parītaḥ śikaranibhāṣ  
kalaṇkayājena sphurati yad ayam dhūmanivahāḥ /  
tathā manye caṇḍīpatīnayanacāṇḍāgnīvaśagas  
cakārāsmīn jhampāṭī himakarataṭāke māṇavīṣṭīḥ / /*

Smk. 72.24 : *candrodayavarṇanapaddhatīḥ; Bilhaṇasya* (only one MS.). In Bhand. rep. (p.xxiv) the verse is ascribed to Murāri (not found, however, in his extant work *Anargharāghava*).

57. *yasmin pure nivasatāṁ ayam eva lābho  
yat prātar eva sudṛśo grhavedikāsu /  
dhammillabhbhāraniyamonnatabhāhumūla-  
saṇḍārśanena nayanāni kṛtārthayanti / /*

Smk. 107.16 : *nagarīvarṇanapaddhatīḥ; Bilhaṇasya*,

58. *yenānargalaphālakelīdalitapratyagrakādambini-  
dhārādhoraṇidhautadhātuṣu purā śaileṣu līlāyitam /  
so 'yam śṛṅganipātabhagnacarayaḥ sphārasphurat-  
pheravī pherkātaiḥ, kupito 'dy khādati punaḥ pāṇī  
myagragrāmaṇīḥ //*

Smk. 22.8 : *sīmhapaddhatīḥ; Bherībhāṇkārasya*. In Bhand. rep. (p.xxi) the verse is ascribed to Bilhaṇa. Sp. 908 : *idem. Bilhaṇasya*.

*Variant :*

- (a) *phāla-* “jump” ; Vcar. 4.103; 13.77; 17.59.
- (b) *-dhārādhoraṇidhauta-* : Vcar. 13.86 *-dhārādhoraṇid-  
hauta-*.
- (c) For *punaḥ* : Sp. *muhuḥ-* (glass).

59. *re mātaṅga madāmbudambaratayā rolambarolanī vahan  
vanyānām avalambanām vanam īdaṇī bhanktutī yad  
utkaṇṭhase /  
drṣṭāḥ tat kim aho mahonmatadharādhaureyadhātrī  
dhara-  
prasthāprasthitameghayūthamathāno tkaṇṭhī na kaṇṭ-  
hīravāḥ //*

Śp. 915 : *śīnhānyoktayaḥ; Bilhaṇasya.*

(a) Instead of nonsensical *rolambarolanī* : read *rolambakholam* “[carrying] a helmet of bees” (the closed “helmet” prevents the elephaut from looking properly), रो for रॉ is a simple mistake.

60. *lilāmīlanato vilocanayuge gacchanti mūrchām amī*  
*vaktre kecana mudraṇād adharayoh sīdanti śākhāmṛ-*  
*gāḥ |*  
*ye nāsāpuṭacārīṇāḥ śravaṇayor ye ca sthitāḥ koṭare*  
*yuddhavyagrakarasya te yadi parami svasthāḥ kṣaṇam*  
*rakṣasāḥ ||*

Smk. 95.6 : *adbhutapaddhatiḥ* ; anonym. In Bhand. rep. (p. xxxiv) the verse is ascribed to Bilhaṇa.

(d) *yadi param* “if at all” : Vcar. 7.65; 18.99.

61. *luṭhaty aparavāridhau kamāṭhanīrviśeṣaḥ śāśi*  
*prariḍham udayācale culakamāṭram uṣṇam māhaḥ |*  
*kṣaṇam gaganavedikām idam anaṅkuṣam gāhate*  
*kalindagirikanyakātaṭatamatālanīlam tamāḥ ||*

Smk. 82.20 : *prabhāṭavarṇanopaddhatiḥ* : *Bilhaṇasya*. Skm. 429 : *devaprayāhe astamayaḥ; Śilhaṇasya.*

*Variant :*

(a) For *kamāṭha-* “tortoise, a water jar made of a gourd or coconut (only in lexicons)” : Skm. *kamala-* “lotus”.

(b) *culakamāṭram* : *culukā-* Vcar. 1.46; 6.24 (cp. also 16.44 *culukya-*). The word occurs in three different orthographies : *culuka-*, *caluka-*, *culaka-*.

The verse, however, is not attested in the Śāntisataka, a work ascribed to Śilhaṇa (Silhaṇa), as it has come down to us (ed. Karl Schönfeld, Leipzig, 1910).

62. *vācas tāvad apekṣate pikayuvā lambālakānām śriyāḥ*  
*bhr̥ngālī vīruṇaddhi catukallikā saubhāgyam āśarṇsati |*

*kiñcānyat kathayāmi nirdaya daśā tasyās tathā  
vartate ni[hi]śvāsān apī hantum icchatī yathā krūro vasan-  
tāñilaḥ ||*

Smk. 44.14: *nāyakasyāgre dūtyuktih; Paraśurāmasya.*  
In Bhand. rep. (p. xxxiv) the verse is ascribed to Bilhaṇa.

63. *viraktam anyapramadānuraktanī  
vīmuktadākṣīṇyalavamī śāṭham ca |  
yā sañvṛṇīte khalu dūtikā sā  
ko 'syāḥi samapremṇījane prakarṣaḥ ||*

Smk. 41.2 : *dūtīpreṣaṇapaddhatih; Bilhaṇasya*

64. *viśvakṣobhaṇī vidadhad ahaḥā kuṇḍalabhrāṇśabhaṅgyā  
prabhraṣṭābhyaṇī tapanaśaśavanmaṇḍalābhyaṁ  
īvābhyaṁ /  
paulastyastrīkarakisalayākṣipramuktākṣataṇī tat  
rāmacchinnam carati gagane kumbhakarṇottamāṅgam ||*

(c) For *-kṣipra-* read *-kṣipta-* “The head on which [auspicious] grain that were pearls [the women use pearls instead of usual grains]; were thrown by the women of Rāvaṇa”.

Smk. 93.9 : *bhayānakapaddhatih; Bilhaṇasya.*

65. *vīro 'sau kim u varṇyate daśamukhaś chinnaiḥ śirobhiḥ  
svayaṇī  
yah pūjāsrajam utsuko ghaṭayitūṇī devasya  
khaṭvāṅgīnāḥ /  
sūtrārthī harakaṇṭhasūtrabhujagavyākarṣaṇāyodyataḥ  
sāṭopāṇī pramathaiḥ kṛtabhrukuṭibhiḥ sthityāntare  
vāritaḥ ||*

Śp. 3991 : *vīrarasanirdeśaḥ; Bilhaṇasya.*

66. *vṛthā gāthā[hi]ślokair alam alam alākāmī mama  
rujāmī  
kadācid dhūrto 'yaṇī kavīyacanam ity ākalayati |  
idam pārśve tasya prahiṇī sakhi lagnāñjanalava-  
sravadbāṣpotpiḍagrathītalipi tāṭaṅkaṇyugalam ||*

Smk. 41.6 : *dūtīpreṣāṇapaddhatīḥ; Bilhaṇasya.* Skm. 607 : *śrīgārapravāhe virahiṇīvacanam; Śilhaṇasy.*

*Variants :*

- (a) Editions write *gāthāślokātīḥ*, which is hardly correct. cp. p. 1 on 1.74a.
- (b) For *ayam* : Skm. *asau*.
- (d) For *tāṭāṅka-* : *tāḍāṅka-*, which is the orthography of Bühler's Vcar. MS. : 1.102; 8.88.

67. *śalyāṇī marmāṇy api kīlitāṇī  
galanty ayaskāntamaṇeh prabhāvāt /  
hṛdi pravīṣṭasya punar janasya  
na labhyate nirgamānābhupāyaḥ //*

Smk. 40.1 : *vīyogīnīpralāpapaddhatīḥ; Bilhaṇasya.*

68. *śīghraṇ bhūmigrhe grhāṇa vasatiḥ prāṇaiḥ kim u  
krīḍasi  
prāptāṇ paśyasi naiva datvahatike jyotsnāṁ  
gavākṣodare /  
itthāṇ manmathatiyurasāṇijvarajuṣāṇi gehēṣu  
vāmabhruvāṁ  
udgacchanti kuraṇgalāṇchanabhayād dīnāḥ sakhiṇāṁ  
girāḥ //*

Smk. 38.26 : *virahiṇyavasthāpaddhatīḥ; Bilhaṇasya.* Šp. 3411 ; *idem.*; *Bilhaṇasya* (Aufrecht, ZDMG 27, p. 58 also to *Bilhaṇa*).

*Variants :*

- (b) For *naiva* : Šp. *kiṇi na*; for *gavākṣodare* : Šp. *gavākṣodaraīḥ*.
- (c) For *-juṣāṇi* : ZDMG 27 *puṣām* is an obvious mistake, cp. Böhtlingk, ZDMG 27 (1873) p. 634.

69. *śucir iti paritaḥ prasiddhibhājī  
prakaṭitatemāsi durjaye kṛṣānau /  
nijavasunikurumbam astavelā-  
vyatikaravān nidadhe sarojabandhuḥ //*

Smk. 68.4 : *suryāstamayavarṇanapaddhatiḥ; Bilhaṇasya.*

Śp. 3593 : *suryāstavarṇanacakravākāvasthālhyānam;*  
*Bilhaṇasya.*

*Variant :*

(c) For *-nikurumbam* : Śp. *-nikurambam*.

On *velā-* in the sense of "time", cp. above p. 50.

(d) On *vyatikara-* "action/effect" cp. below on v. 77a.

70. *śete \*dyāpi na padminī kumudinī sāntahśmitā vartate  
rāgāt kiṃca na kiṇcid eva gaṇayaty eṣa sprśaty  
ambaram  
ity udbhinnamṛḍālakomalakare śītadyutai tatkṣaṇād  
yāminyā navayoṣiteva śamito dīptas tvīśām iṣvaraḥ//*

(d) For *dītās* : read *dīpras*, cp above ॥.68 on verse 64c.

Smk. 72.1 : *candrodayavarṇanapaddhatiḥ ; Bilhaṇasya*

71. *saṃdhānakṣaṇa eva rāghayaśarair ye bāhavaḥ  
khaṇḍitās  
tadbāṇān pariḥṛtya śīghram apare karṣanty amarṣād  
dhanuh  
prārabdhām tu daśānanasya vidaladvaryām apūrṇām  
gīraṇ  
mūrdhānaḥ paripūrayanti viśikhair anyatra nītā api//*

Smk. 92.22 : *vīrapaddhatiḥ ; Bilhaṇasya.*

72. *sarvasvāmī gr̥havarti kuntalapatir gr̥hṇātu tan me punar  
bhāṇḍāgāram akhaṇḍam eva hṛdaye jāgarti  
sārasvatam/  
bhoḥ kṣudrās tyajata pramodam acirād eṣyanīt man-  
mandiram  
helāndolitakarṇatālakaraṭīskandhādhīrūḍhāḥ śrīyah //*

Smk. 2150 : *apadeśapravāhe guṇigarvāḥ ; Śilhaṇasya*, but in the secodd edition (Punjab Univ. Ser., 15) the verse is ascribed to Bilhaṇa.

The verse is not attested in the Śāntisatka (ed. Schönfeld, Leipzig 1910) a work ascribed to Śilhaṇa. It is the very beginning verse of the Kashmirian recension of the Caurap. (ed. W. Solf, 1886), cp. also Caurap. (ed. Tadpatrikar) app. 4. 1, and the *kuntalapati*- must than be Vikramāditya. From this verse in Caurap. some scholars have concluded that Bilhaṇa took at some time offence with Vikramāditya (cp. M. Krishnamachariar, Hist. of Classical Sans. Lit., 1970, p. 165). This might have happened when Vikramāditya would have appointed someone as his Vidyāpati.

73. *sā dñtī dhatte yadi roṣanatvam  
tad dñṣanatvena na ṣaṅkanīyam/  
sādhutvam āyāti rasāntareṇa  
karambitā puṇḍrakaśarkarā 'pi | |*

Smk. 41.5 : *dñtīpreṣaṇapaddhatih* ; Bilhaṇasya.

*Variant :*

- (c) For *sādhutvam* : the reading of MS. (*ka*) *svādutvam* seems preferable.
- (d) *karambita-* "mixed with", also : Vcar. 10.60 ; 13.13, 20; *puṇḍraka-* "a kind of sugar read", also Vcar. 1.20; *puṇḍrakaśarkarā-*; 14.35; 16.13. The *api* obviously belongs to *karambita-*.

74. *siddhāṅganās tava yaśāṇsi ratāntaresu  
gāyanti yena ratakhedam apākaroti/  
utsaṅgasāṅgatakuraṅgakacromaharṣa -  
gharṣasravannavaghanāmṛtabindur induḥ | |*

Smk. 97.42 : *rājavarṇanapaddhatih* ; Bilhaṇasya.

75. *soḍhaprauḍhahimaklamāṇi ṣanakaiḥ patrāṇy adhah  
kurvate saṃbhāvyachcadayāñchayā hi taravāḥ kecīt kṛtaghnava-  
ratāḥ |*

*nāmanyanta tadātanīm api nijacchāyākṣatīnī taith  
punas  
teṣām eva tale kṛtañcaritaḥ śuṣyadbhir evāsyate //*

Smk. 33.8 : *vṛkṣapaddhatiḥ*; *Bilhaṇasya*. Skm. 1885 : *apadeśapravāhe tāruḥ*; *Acalasimhasya*. Srk. 1042 : *anyāpa-deśavrajyā*; annoym. .

*Variants :*

- (b) For *-vāñchayā hī* : Smk., Srk. *vāñchayaiva*.
- (d) For *śuṣyadbhir eva* : Skm., Srk. *śuṣyadbhir apy*

It is the only clear example of an *anyāpadeśa-* verse (allegorical epigrams) ascribed to Bilhaṇa. It is unique also insofar as a tree is described as ungrateful, while trees often are considered to be an example of gratitude (cp. D.H.H. Ingalls, Srk., Eng. tr., p. 302, para., 34).

76. *sthāne sthāne malayamarutah pūrayanty aṅkapālīm  
puṣpāliṣu smaragajarajahsnānayogyaḥ parāgāḥ |  
jātarī cūte madhu madhukarapreyasījānudaghnaṃ<sup>1</sup>  
nirvighnatvam sapadi bhajate rāgarājyābhisekah //*

Smk. 59.14 : *vasantavarṇanapaddhatiḥ*; *Bilhaṇasya*, Šp. 3792 : *vasantasvabhāvākhyānam*; *Bilhaṇasya*.

*Variant :*

- (d) For *rāgarājya-* : Šp. *rājarājya-*, *aṅkapālī-* "circumference of the lap" : Vcar. 13.12, 70 (*kapolapālī* in 6.4 "circumference of the cheek").

There are altogether seven verses, describing the spring season (*vasantavarṇanapaddhatiḥ*), quoted from Bilhaṇa in Srk. 59.14, 15, 17, 25, 26, 27, 28. The present verse and 59.17 (above no. 54), 59.28 (above no. 28) are not attested in any of his extant works while the others are found in Vcar. 7.5, 63, 70, 71.

77. *spr̄śāntyāḥ kṣāmatvamī madanaśarañkavyatikarāt  
kuraṅgākṣyāḥ tasyāḥ śṛṇu subhaga kautūhalam idam |  
apūrveti trāsāt pariharati tāṁ keliharinī  
na viśve 'py āśvāsaṇī dadhati gṛhalilāśakunayāḥ //*

Smk. 44.17 : *nāyakasyāgre dūtyuktibh;* *Bilhaṇasya.* Skm. *śrīgārapravāhah;* *kasyacit.*

*Variants :*

- (a) *vyatikara-* “reciprocal action” (from *vyati—kr*) to be separated from *vyatikara-* “mixing, blending together, union, contact”, from (*vyati krī*) is used here in the sense of simple “action, effect [of a weapon]”. Just so in Vcar. 7.68... *śastravyatikara-* “effect of weapons...”, and Smk. 68.4 etc. (see above verse 69)... ...*astavelāvyatikaravant-* “showing the action/effect of the evening time”.
- (c) For *trāsāt* : Skm. *trastā.*

78. *svarṇaiḥ skandhaparigraho marakatair ullāsitāḥ  
paññavā  
muktābhiḥ stabakaśriyo madhulihāṇi vṛndāni nilot-  
palaiḥ /  
sañkalpānuvidhāyi yasya phalitam̄ kas tasya dhatte  
tulāṇi /  
dhig jātiṁ drumasamkathāsu yad ayanī kalpadrumo 'pi  
drumah //*

Śp. 988 ; *vṛkṣavīśesānyoktayah;* *Ralhaṇasya.* Ascribed to Bilhaṇa by Th. Aufrecht (ZDMG 27, 1873, p. 58).

- (b) For *nilotpaliḥ* “with blue lotuses” which does not make sense, read *nilopalaiḥ* “with blue stones (sapphires)”.

*Variant :*

- (d) For *dhig jātiṁ* : Aufrecht *dhig jātu.*

79. *hā vatsa kva gato 'si dehi vacanam̄ kenādhunā  
madgirā  
bhajyantām̄ atidāruṇāḥ phanipuradvārargalākoṭayah /*

*paulastyo 'sya na laṅghate vacanam ity āgatya patyā  
samāṇ*

*paulomī kva karotu rāvaṇaruṣaḥ śāṁtyartham  
abhyarthanam ||*

Smk. 90.9 : *karuṇapaddhatiḥ; Bilhaṇasya.*

Lament thought to be spoken by Rāvaṇa's mother Kaikasi after his death. Line (b) alludes to Rāmāyaṇa 7.21.

*Postscript*

(This verse has to be inserted between the verses 5 and 6, see above p. 70-71.)

*aye helāyelātulitakulaśaile jalanidhau  
kuto vārām oghaṇ bata jalada moghaṇ vitarasi |  
samantād uttālajvaladanalakilākavalana-  
klamopetān etān upacara payobhitr viṭapināḥ ||*

Śp. 775 : *meghānyoktayah; Bilhaṇasya.* ZMDG 27 p. 55,  
also to Bilhaṇa.

Verses allegedly concerning Bilhaṇa's love episode.

1. *aṅgaṇāṁ tad idam unmadadvipa-*  
*śreṇiṣonitavihāriṇo hareḥ /*  
*ullasattaruṇakelipallavāṇi*  
*śallakīm tyajati kīṇi mataṅgajah //*

Śp. 567 *praśnottarākyānam; pūrvārdham tacclittaparik-*  
*sikāyā rājakanyāyā uktiḥ | uttarārdham tadanuraktasya*  
*Bilhaṇasya pratyuktih.*

Cp. Caurap. (ed. Tadpatrikar, Poona. 1966, *pariśiṣṭa*  
 1 v. 31; 2 v. 77).

2. *amuṣmai caurāya svarasahatamṛtyupratibhiye*  
*prabhuḥ prītah prādād upahṛtavasādadvayakrte /*  
*suvarṇānāṇi koṭīr daśa daśanukoṭi kṣatagirin*  
*karīndrāṇi apy aṣṭau madamudītaguṇjanmadhulīhah //*

Smk. 2144 : *apadeśapravāhe kavidānam; Amarob.*

3. *alam aticupalatvāt svapnamāyopamatvāt*  
*parīṇativirasatvāt sañgamenāṅganāyāḥ /*  
*iti yadi śataकृत्वा tattvam ālocayāmas*  
*tad api na harīṇākṣīm vismaraty antarātmā //*

Śp. 566 : *praśnottarākhyānam; pūrvardham śikṣāṇi dadato*  
*guror uktiḥ | uttarārdham ca rājakanyānuraktasya Bil-*  
*haṇasya bhittilekhaphratyuktih Srk. 477 : anurāgavrajyā;*  
*Dharmakīrtih.*

*Variant :*

(b) For *aṅganāyāḥ* : Srk. *priyāyāḥ*, is an attempt at improvement. For further quotations : Srk. *ad versum*.

4. *nirarthakāṇi janma gataṇi nalinyā*  
*yayā na dṛṣṭāṇi tuhīnāṇśubimbam*

*utpattīr indor api niṣphalaḥya  
drṣṭā vinidrā nalinī na yena ||*

Śp. 568 : *praśnottarākhyānam; pūrvārdhaḥ rājakanyānu-*  
*raktasya Bilhaṇasyoktiḥ | uttarārdhaḥ tadanuraktacittāyā*  
*rājakanyāyāḥ... (Repeated in Śp. 762 : meghānyoktayah;*  
*kasyāpi). Subh. 1964 : candrodayaḥ; Bilhaṇarājakanyayayoḥ.*

*Variant :*

(d) In Subh. the line reads : *na yena drṣṭā nalinī vibuddhā.*

For further quotations : Subh. Note p. 62.

Eulogies (*praśastī*) of Bilhaṇa

1. *kaśmīrebhyo vīnīryātaṇi kāle kalaśabhūpateḥ |*  
*vidyāpatiḥ yaṇi karṇāṭaś cakre parmaḍbhūpatiḥ | |*  
*prasarpataḥ karaṭibhiḥ karṇāṭakaṭakāntare |*  
*rājño 'gre dadṛṣe tuṅgaṇi yasyaivā 'tapavāraṇam | |*  
*tyāgīnaṇi harṣadevaṇi sa śrutvā sukaṭibāṇḍhavam |*  
*bilhaṇo<sup>9</sup> yañcanāṇi mene vibhūtiṇi tāvatīṇi apī | |*

Rājat. 7, 935 - 937.

(a) Ed. A. Stein : *vīnīryātaṇīrājye*.

2. *bindudvandyataraṇi gītāgrasuraṇiḥ kartā śtrobindukaṇi*  
*karmetī pratibodhitānvayavido ye ke 'pi tebhyo namaḥ |*  
*ye tu granthasahasraśāṇakaṣaṇatruṣyatkalāṇkaiḥ girām*  
*ullekhaiḥ kavayanti bilhaṇakavīś tesv eva saṃnahyati | |*

Karṇasu., *granthakartuḥ praśastīḥ* 3. (cp. n. 11, on v. 4 below) Skm. 2148 : *apadeśapravāhe gunīgarvah; Vallanasya;* Smk. 4. 106 : *kavikāvyapraśāpsū;* anonym. (but one MS. *Bilhaṇa-*).

*Variants :*

(b) For *pratibodhitānvayavido* : Skm. *anvayakalpanāṇi vi-*  
*dadhate*, Smk. *kraamaśikṣitānvayakathā*.  
 (d) For *ullekhaiḥ* : Smk. *ullāsaīḥ*; for *bilhaṇakavīś* :  
*vallaṇakavīḥ*. Smk. *rallhaṇakavīḥ* (but MS. *ka* reads  
*bilhaṇakavīḥ*) ; for *saṃnahyati* : Skm., Smk. *saṃna-*  
*hyate*.

3. *bilhaṇasya kaveḥ prāpta-*  
*prasādaīva sarasvatī |*  
*nīyate jātu kāluṣyam*  
*durjanair na dhanair apī | |*

Kīrtikaumudi<sup>10</sup> 1.19.

9 For *Bilhaṇo* : *Rilhaṇo* in some of the Rājat. MSS. (cp. ed. Vishva Bandhu, *ad versum*) is a more conspicuous instance of confusion between Bilhaṇa and Rilhaṇa/Ralhaṇa.

10 Someśvaradeva, Kīrtikaumudi : a life of Vastupāla. Edited by Ābhāji Vishnu Kāthavaṭe. Bombay, Govt. Central Book Depot, 1883 (BSS, 25).

4. *bhaṭṭaśrībilhaṇo 'syāḥ kavīr akaluṣadhiḥ siddhayāḥ  
sāhasānāṁ  
sraṣṭuḥ śiṣṭopakāravrataparamaguroḥ saṃmukhā yasya  
tās tāḥ |  
ardhe candrārdhamauler viracitavasatir devatā sāpi  
yasmāl  
sabdabrahmābhyanujñānī samupaniṣadā bālyā evādideśa | |*  
Karṇasu., *granthakartuḥ praśastih*<sup>11</sup> v.1.

(b) Read *sraṣṭuḥ* for *sraṣṭāḥ*, which is obviously a simple misprint !  
 (d) For the idea cp. Vcar. 18.81.

5. *malhaṇo bilihaṇaś ceti  
vidyete satkavīsvarau |  
tatrāpi bilihaṇo nāma  
kavirāṭ kathyate budhaiḥ | |*

Bilhaṇacarita (unpublished) colophon v.6.<sup>12</sup>

6. *yanmūlaṇi karuṇānidhiḥ sa bhagavān Valmikajanmā munir  
yasyaikē kavayāḥ parāśarasutaprāyāḥ pratiṣṭhāṇi dadhuḥ |  
sadyo yaḥ pathi kālidāsavacasānī śrībilhaṇaḥ so 'dhunā  
nirvyaṄjaṇī phalitāḥ sahaiva kusumottanṣena kalpad-  
rumaḥ | |*

Karṇasu., *granthakartuḥ praśastih* v.2.

7. *vapur yām āvāsah kucapariṇṛtaś cedinṛpatiḥ  
paribhrāntā ratnākaraparidhīr eṣā vasumatī |  
na muktvā rāmāṇāṁ padam iha śiro 'nyasya namitam  
kavīndrai rājendrair lalitam iyati bilhaṇakathā | |*

Smk. 4. 102 : *kavikāvyapraśaṇīśā*; anonym. .Seems partly obscure.

11 The verses seem to be a later interpolation, appended in the end of the Karṇasu. (3rd ed., 1932, p. 56, KM (new series) 7).

12 Cp. Madras Govt. Orient. MSS. Lib. Descrip. Cat., Vol. 20 (*kāvyas*) 1918 No. 11975 (End v. 6) p. 8004.

8. *valmīkaprabhavena rāmanṛpatir vyāsenā dharmātmajo  
vyākhyātaḥ kila kālidāskavinā śrīvikramāṅko nṛpaḥ /  
bhojaś cittapa bilhaṇaprabhṛtibhiḥ karno 'pi vidyāpateḥ ॥  
khyātim yānti naresvaraḥ kavivaraḥ sphārair na bheri-  
ravaḥ ॥*

Subh. 186 : *kavikāvya-praśaṇsā; kasyāpi.*

(c) *Cittapa* : also spelt *Chittapa-*, (cp. D.D. Kosambi, Srk., Introd. p. xxvi).

9. *vāsaḥ śubhram rtur vasantasamayāḥ puṣpaṇī śaranmallikā  
dhānuṣkaḥ kusumāyudhaḥ parimalaḥ kastūrīkāstram  
dhanuḥ /  
vāñī tarkarasojjvalā priyatamā śyāmā vayo yauvanāḥ  
mārgaḥ sāmbhava eva pañcamalayā gītiḥ kavir bilhaṇaḥ ॥*

Śp. 1559 : *miśrakanūtiḥ; Bilhaṇasya.* Smk. 4.103 : *kavī-  
kāvya-praśaṇsā; anonym.*

*Variants :*

(c) For *vāñī tarkarasojjvalā* : Smk. *vācas tarkarasojjvalāḥ*; for *vayo yauvanāḥ* : Smk. *vapur nūtanāḥ*, cp. above p. 59 on 8.86.  
(d) For *sāmbhava* : Smk. *saugata*.

It should be said that the concept "road" (*mārga*) fits much better with "*saugata*", "of the Bhuddha" (Gotama or Mahāvīra), than "*sāmbhava*", "of Śiva".

The authorship of Bilhaṇa can hardly be considered to be settled.<sup>13</sup>

13 There is mention of another Bilhaṇa (i) son of Kalhana, grandson of Yaśahpāla, who wrote Sārasamuccaya (cp. Th. Aufrecht, C.C. pt. 2, p. 112); (ii) Kacāṇa Bilhaṇa Kavi, who wrote Trirūpakoṣa (cp. Th. Zachariae, Die indischen Woerterbücher, Strassburg: 1897 p. 38; Winteritz, Gesch. d. Ind. Lit. Ed. 3 p. 409 n.); Aufrecht, C.C., pt. 2 s.v.); (iii) Bilhaṇa as writer of a Alamkāraśāstra and other works, cp. Aufrecht, C.C. s.v.

The verse is also attested in the *Bilhaṇastava*<sup>14</sup> (a manuscript ascribed to Bilhaṇa, Madras Govt. Orient. MSS. Lib. Descrip. Cat., Vol. 19 (*stotras*) 1915, Nos. 11071-73) with (b) *dhāvantaḥ; parimalaṇ* (d) *sāṅkara; pañcanilayā*. Cp. also Caurap. (ed. Tad-patrikar) *Pariśiṣṭa* 2 v. 14.

14 Whether the *Śivastuti*, another small poem in praise of Śiva, ascribed to Bilhana (cp. Krishnamachariar, Hist. of Class. Sans. Lit., 1970 p. 166) is identical with the *Bilhaṇastava* seems not yet to have been investigated.

*A Concordance of the Verses Ascribed to Bilhana in Anthologies.<sup>15</sup>*

Verse No.	1 SrK.	2 SkM.	3 SmK.	Bhand. rep.	4 Sp. ZDMG vol.27	5 Subh.
1			90.19			
2			93.5			
3			62.5		<b>3911</b>	
4			<b>71.9</b>	p.35		
5		<b>2367</b>	49.11		<b>3518</b>	
6	<b>723</b>	<b>660</b>	<b>40.3</b>		3427	p.55 <b>1113</b>
7			4.11			
8					946	
9			41.3		3438	
10			97.43			<b>2554</b>
11	<b>624</b>		<b>44.13</b>	p.34	<b>3489</b>	
12	<b>1361<sup>16</sup></b>					
13			<b>107.13</b>	p.35		
14			95.7		4018	
15	<b>1494<sup>17</sup></b>	<b>2124</b>	<b>26.10</b>		<b>261</b>	
16	<b>834</b>	<b>899</b>	70.13			
17		23				
18			40.7			
19			44.20		<b>3477</b>	

15 If a verse ascribed to Bilhana in a particular anthology is attested to also in other such sources but under different ascription, the reference for the latter is bold face in the table. For details of such ascriptions and the text variants refer to the respective verse number.

16 Edition *ad versum* records : *Bilhaṇaśatakāt* from Pad. p. 91.59.

17 Ed. *ad versum* : Pad. p.91.57 *Bilhaṇaśatakāt*; Ssm. 1308 *Bilhaṇasya*.

Verse No.	1 Srк.	2 Skm.	3 Smk.	4 Bhand. rep.	5 Śp. ZDMG vol.27 Subh.
20 <sup>18</sup>					
21			<b>2.102</b>	p.33	
22			44.18		3475
23			<b>22.9</b>	p.33	<b>913</b> p.56
24			43.41		
25			40.8		
26			63.7		
27			40.9		
28			59.28		
29			41.4		
30			86.2		3307
31			44.19		
32			2.52		
33			1.11		
34			<b>5.1</b>	193	p.56
35			44.15		
36			<b>5.2</b>	p.33	194 p.57
37					924 p.57
38			<b>43.26</b>	3468	p.57 <b>1280</b>
39	<b>536</b>	<b>647</b>	44.16 <sup>19</sup>	<b>3488</b>	
40			95.8		
41					1952
42			49.12	<b>3517</b>	

18 Sūktiratnāhāra 32.33. Ed. K. Śāmbaśiva Śāstri, 1938 (TSS. 14).

19 The verse is identified in Karṇasūtra, 2.29.

Verse No.	1 Srk.	2 Skm.	3 Smk.	Bhand. rep.	4 Śp.	ZDME vol.27	5 Subh.
43			<b>107.5</b>	p.35			
44			<b>82.19</b>				
45			<b>43.42</b>				
46		<b>1610<sup>20</sup></b>	<b>2276<sup>21</sup></b>				
47			<b>118.5</b>		<b>3756</b>		<b>p.57</b>
48		<b>1693</b>		<b>70.2</b>			
49			<b>49.20</b>				
50			<b>107.14</b>	<b>p.35</b>			
51			<b>22.6</b>	<b>p.33</b>			
52			<b>107.18</b>				
53			<b>40.6</b>		<b>3430</b>		<b>p.58</b>
54			<b>59.17</b>				
55		<b>599</b>		<b>39.1</b>			
56			<b>72.24</b>				
57			<b>107.16</b>				
58			<b>22.8</b>	<b>p.33</b>	<b>908</b>		
59					<b>915</b>		<b>p.58</b>
60			<b>95.6</b>	<b>p.34</b>			
61		<b>429</b>	<b>82.20</b>				
62			<b>44.14</b>	<b>p.34</b>			
63			<b>41.2</b>				
64			<b>93.9</b>				
65					<b>3991</b>		<b>p.58</b>
66		<b>607</b>	<b>41.6</b>				
67			<b>40.1</b>				
68			<b>38.26</b>		<b>3411</b>		<b>p.58</b>
69			<b>68.4</b>		<b>3593</b>		<b>p.58</b>
70			<b>72.1</b>				
71			<b>92.22</b>				
72			<b>2150<sup>22</sup></b>				

20 Ed. records : S 3 *Bilhanasya*; Pad. p. 90.52 *Bilhanasatakāt*; Ssm. 1018 *Bilhanasya*.

21 Skm. *editio secunda* ; *Bilhanasya*.

22 Skm. *editio secunda* ; *Bilhanasya*.

Verse No.	1 Srk.	2 Skm.	3 Smk.	Bhand. rep.	4 Śp. ZDMG	5 Subh. vol.27
73			41.5			
74			97.42			
75	1042	1885	33.8			
76			59.14	3792	p.58	
77		644	44.17			
78				988	p.58	
79			90.9			
<hr/>						
Eulogy						
Verse No.						
2	2148	4.106 <sup>23</sup>				
8		4.103		1559		
<hr/>						
Post- script						
Verse No.						
1				775	p.55	
<hr/>						

23 One MS. to Bilhaṇa, cp. Smk. *ad versum*.

## 5

## Mention of and Quotations from Bilhana in other Works

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### A. In Anthologies :

Srk. : see above Chapter 4.

Skm. : see above Chapter 3 and 4.

Smk. : see above Chapter 3 and 4.

Śp. : see above Chapter 3 and 4.

Subh. : see above Chapter 3 and 4.

Sūktiratnahāra (TSS. 141) : see above Chapter 4.

Padyaracanā<sup>1</sup> ; 1 pp. 33, 35, 38, 45, 64, 66, 91.

Śatakatrayādi - subhāśitasamgraha of Bhartṛhari (ed. D.D. Kosambi), v. 138 (=Karnasu. 1.46); 839 (=Bilhaṇakāvya<sup>58</sup>, Śāntiśataka (ed. K. Schönfeld) v. 33, cp. also Introd.

p. 39-43.

Brihat śārṅgadharapaddhati.<sup>2</sup>

### B. In Alāṅkāra Works :

Kpr. (ed. ASS. 89) : v. 198; 300 (Bhand. rep. from Bilhaṇa, cp. above p. 86 (v. 51).

Alaṅkāras., Ruyyaka (ed. KM. 35) : pp. 60 (Vcar. 116); 64 (Vcar. 7.6); 77 (Vcar. 8.9); 108 (Vcar. 1.11, 12; 7.8, 10); 119 (Vcar. 7. 11).

Citramimāṃsā of Appayyadikṣita (ed. Varanasi, 1965) pp.

<sup>1</sup> Padyaracanā of Lakṣmaṇa Sāstri Āṅkolakara; an anthology compiled between A.D. 1625-50 (cp. P.K. Gode, JOR, (Madras), 14, 1941, pp. 184 f.), Bombay, Nirṇaya-sāgara Pr. 1908 (KM. 89).

<sup>2</sup> The work is reported to have been published in Benares 1931 (=A.D. 1875), by A.D. Pusalkar, P.K. Gode Commemoration Volume, 1960, pt. 3, pp. 157 f.

165, 171 : Dharanandī on Cit. (Vcar. 8.9), 255 (Vcar. 1.116),  
284 (Vcar. 7.6).

Sāh. of Viśvanātha 10 on *vinokti* (ed. Kāṇe, 1965, p. 40)<sup>3</sup>

#### C. In other works and articles

Kalhaṇa, Rājatarāṅgiṇī (ed. Vishva Bandhu), 7. 935-37.

Arjunavarmadeva in his Rasikasamṛjivanī on Amaruśataka  
(ed. KM. 18) on v.32...*kṛtvā nāpuramūkatāṁ caranayoh...* :  
Kāśmīraka Bilhaṇasya.

Madras Govt. Oriental Manuscripts Library Descriptive Catalogue, vol. 19 (*stotras*) 1915, nos. 11071 - 73.

It registers three MSS. of a Bilhaṇastava ascribed to Bilhaṇa. For another MS. of the said work written in Telugu script, cp. Madras Govt. Orient. MSS. Lib., An Alphabetical Index, pt. 1, no. T 3165. Cp. M. Krishnamachariar, Hist. of Class. Sans. Lit., 1970, p. 166, for the Śivastuti, a small poem in praise of Śiva, ascribed to Bilhaṇa

#### D. Some doubtful allusions to Bilhaṇa

Vallabhadeva on Śiś. (ed. Nirṇaya - sāgar Press), Kavi-  
vāraṇavartana v.5.<sup>4</sup>

Jaina - stotra - samgraha. Part 1 [containing...Pārśva -Jaina-  
stava of a Bilhaṇa Kayi...]. Benares : Candraprabhā  
Press, 2432 [=1906].

Gode, P.K., Studies on the History of Indian plants—some  
notes on the history of *Caṇaka* (*Cicer Arietinum*) Between  
500 B. C. and A.D. 1820. ABORI, 27, pp.56 - 82  
(=Studies in Indian Culture, Vol. 1, p. 208).

Refers to Sārasamuccaya, a treatise on Horses by one  
Kalhaṇa son of Bilhaṇa (MS. No. 119 of 1866-68 in the

<sup>3</sup> For quotations of this verse in other Alāmkāra works, cp. Srk. 477 *ad versum*.

<sup>4</sup> But the same is missing in Hultzsch's German tr. of Śiś., Leipzig 1926,  
p. 224; Introd. p. 4n.

Govt. MSS. Library, B.O.R. I., Poona). The work has, however, been ascribed conversely to Bilhaṇa in some MSS., cp. Th. Aufrecht, C.C. pt. 2 s.v. .

Gode, P.K. Studies in the History of Indian Plants - The Use of Caṇaka (gram) as horse - food vouched by five Sanskrit treatises on the Aśvaśāstra. Prācyavāṇī, Jan. - April 1946, pp. 35 - 39 (=Studies in Indian Cultural History, Vol. 1, 242-44).

The author has discussed the date and authorship of the Sārasamuccaya, ascribed to Kalhaṇa, son of Bilhaṇa, or to Bilhaṇa himself.

Zachariae, Theodor. Die indischen Wörterbücher (Kośa). Strassburg, Karl J. Trübner, 1897, p.38.

Mention of Trirūpakoṣa by Kacāṇa Bilhaṇa Kavi, cp. also Aufrecht, C.C. pt. 1, p. 71; Winternitz, Gesch. der ind. Lit., Bd. 3, p. 409n. .

## Bibliography of Bilhana and his Works

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The aim of this bibliography is to gather the published literature related to Bilhana and his works and thereby to provide a convenient medium of reference for all those interested in further studies and research on this topic. The bibliography includes, in the main, books and articles of literary merit. A select list of writings, however, which throw some light on the historical events referred to in Bilhana's epic *kāvya*, *Vikramāñkadevacarita*, is added at the end.

The entries, listed in this bibliography, have been examined personally as far as possible within the time limits and while staying at Tübingen. In other cases I had to rely on the Catalogues of the India Office Library, British Museum, London School of Oriental and African Studies, and of the Library of Congress. Every attempt has been made to be as complete as possible. Corrections or additions will be gratefully accepted.

### A. KARÑASUNDARI

#### a. Text editions

1. Karṇasundari [a Sanskrit drama in four acts]; ed. by Durgāprasād and Kāśināth Pāṇḍurāṅg Parab. Bombay: Nirṇaya-sāgara Press, 1888. [Kāvyamālā, 7].

Second ed. 1895; third ed. 1932. The only ed. available, based on a single MS. A new and critical ed. is a long desideratum since three more MSS. are reported in the New C.C. 3 P. 185. Editors have provided an index to verses in the beginning of the third ed. and have also recorded their conjecture in doubtful cases.

## b. Translations

2. Karṇasundarī [nāṭikā in 4 acts on the romance of the Cālukya ruler Karṇa of Anhilvāda (1664-94)]; tr. into Marāthī by Vāmana Śāstrī. Bombay, 1891.
3. Karṇasundarī [nāṭikā in four acts]; tr. into Telugu by Kappagantula Lakṣmaṇa Śāstrī and Madiraju Viśvanātha Rao. Vanaprati (Andhra Pradesh) : Vanapratisampsthānam. 1947.

## B. VIKRAMĀṄKADEVACARITA

## a. Text editions

✓ 4. Vikramāṅkadevacarita; a life of King Vikramāditya-Tribhuvanamalla of Kalyāṇa, composed by his Vidyāpati Bilhaṇa; ed. with an Eng. introd. by Georg Bühler. Bombay : Govt. Central Book-depot, 1875. 46, 168, 2p. (Bombay Sanskrit Series, 14).

The *editio princeps*, based on a single MS. is printed in Devanāgarī together with editor's emendatory and conjectural readings. Introduction contains summary of the text, historical discussions about King Vikramāditya and some information pertaining to the MS..

5. Vikramāṅka-deva-caritam...Rāmā-vatāra-Śarmaṇā sampkr̥tam [ed. by Rāmāvatāra Śarmā]. Benares : Jñānamandal Press, 1978 [=1921]. 1, 4, 2, 153p.

This edition, which is full of inaccuracies, seems to have been associated by someone with the great name of Mahāmahopādhyāya Paṇḍita Rāmāvatāra Śarmā.

✓ 6. Vikramāṅkadevacaritam Mahākāvyam; ed. [with an elaborate Sanskrit introd.], by Murāri Lāl Nāgar. Benares: Govt. Sanskrit College, 1945. 2, [2], 12, 40, 325, 42, [6]. p., fold. map, tabs., app., (The Princess of Wales Sarasvati Bhavana Text Series, 82).

This ed., which has invariably been referred to by me as *editio secunda*, is in fact a great improvement on

the previous edd. by way of collating the MSS. thoroughly recording the text variants, emendatory and conjectural readings. A detailed account of the critical apparatus has been given in the twelve pages of the *prastāvanā*. An elaborated introduction of forty pages, an alphabetical list of proper names, an index to the verses, an extensive gloss, a map of the Chola and Chālukya empire, a reproduction of the Nilgunda copper plate inscription of Vikramāditya VI, dynastical tables of the Lohara, Chola and Western Chalukyas, and a concordance of important king-names, make this edition still more useful.

✓ 7. *Vikramāñkadevacaritam Mahākāvyam* ; rev. and ed. with 'Ramā' Sanskrit comm. and tr. into Hindi by Viśvanātha Śastrin Bhāradvāja (Vishwanath Shastri Bharadwaj). Vol. I, Cantos 1-7, Vol. II, Cantos 8-13, Vol. III, Cantos 14-18 . Banaras : Sanskrit Sahitya Res. Comm. of the University, 1958-64 . [6], 4, 16. 4, 470, 5, 14, 3; [6], 12, 408; [6], 2, 32, 266, 2, 8, 7, 3p., pl., fold. map, tab., app. .

The edition, referred to by me as *editio tertia*, provides a running Sanskrit comm. and a Hindi tr. The editor in his introd. to every volume has given a résumé of the contents, partly in Sanskrit (Vol. I and II) partly in Hindi (Vol. III) and has quoted some verses from the then unpublished work entitled *Ayyaṇavampśacaritakāvya*, in his historical discussion (cf. vol. 2, p. 3f.). No v 1. is recorded except cases where the editor has come up with his own conjecture. Other features, viz. index to verses and proper names, genealogical tabs., map, inscription etc. have been mostly reproduced, as such, from the *editio secunda*.

#### b. Fragments

8. *Saṃskṛta-pāṭhāvali*. The Sanskrit reader, 3 vols, [containing selections:...; vol. II from the...*Vikramāñkadevacarita*, etc.] *Saṃskṛta-pāṭhāvalibh*. A Monthly Magazine

of Sanskrit Literature. Bombay : Nirṇaya-Sāgara-Press 1884-87. Various pagination.

9. *Vikramāñkadevacaritam*, canto 1, tr. into Hindi by Rāma-candraśarmā Pandeya. Varanasi : Chowkamba Sanskrit Series Office, 1960<sup>1</sup>. 6, 19p. (Haridasa Sanskrit Series, 254).
10. *Vikramāñkadevacarita* of Mahākavi Vilhaṇa [Bilhaṇa], canto 1; ed. with the 'Sucāru'-'Surabhi' Sanskrit-Hindi Commentaries by Gajānana Śāstrī Musalagāonkar. Varanasi: Chowkhamba Sanskrit Series Office, 1969. 47, 80p. (Haridas Sanskrit Series, 279).<sup>1</sup>

c. Translations

11. *Vikramāñkadevacaritam*; oder als Leben des Königs Vikramāditya; ein Gedicht des kashmirer Dichters Bilhaṇa aus dem Sanskrit; mit Ausnahme der Episoden übers. und mit Anmerkungen versehen von August Haack. Ratibor : Druck von J. Schimitzek, 1897. 100, 22p.  
A copy of it, as informed to me by Prof. Thieme, was on the shelves of the Seminar for Indology of the University of Breslau (Poland) in the 1930. I presume, it is still there.
12. *Indische Stimmungsbilder*; sieben Episoden des *Vikramāñka-devacaritam*, Aus dem Sanskrit übers. und erklärt von August Haack [Südöll ?] 1899. 88, 20p.  
Both items were not available and hence unknown to Winternitz (Hist. of Ind. Lit., Eng. tr., vol. 3, pt. 1, p. 93n). The only copy known to me is from the Library of Congress, Washington (U.S.A.).
13. *Vikramāñkadevacaritramu*. Tr. into Telugu from the original Sanskrit [romance] of Bilhaṇa, by Sathayathanulu, Tirupathi Venkateswara Kavulu. Reprinted from "The Saraswati". (Saraswati Series) Cocanada, 1906 115p.

<sup>1</sup> A University text book,

14. *Vikramāñkadevacaritam* : Glimpses of the History of the Cālukyas of Kalyāṇa; first English rendering by Sures Chandra Banerji and Amal Kumar Gupta. Calcutta ; Sambodhi publications, 1965. 4, [6], 323, 9p. front. (map), tab . .

d. Critical studies

15. Dvivedī, Mahāvīra Prasāda : *Vikramāñkadevacaritacarcā*. 1907.

Written in Hindi; the author has drawn heavily on Bühler's Introd. (*ed. pri.*) for his informations and ideas expressed herein.

e. Articles, Notices, Reports etc.

16. Bühler, George: A short notice of the MS... . Ind. Ant. 3, 1874, p. 89.

An account of the discovery of the Vcar. MS. from Jeselmir.

17. — : Analysis of the first seventeen sargas of Bilhana's *Vikramāñkakāvya*. (From Dr. Bühler's Introduction to the *Vikramāñkadevacarita*), Ind. Ant. 5, 1876, p. 317-323.

18. — : Book notices : the *Vikramāñkadevacarita*, . ed: by Georg Bühler. Bombay, 1875. Ind. Ant: 5, 1876 p. 324-327.

A review article by the editors of the journal in which is also given a metrical English translation of 26 verses (4,43 - 48).

19. Bhandarkar, Ramakrishna Gopal : A Manuscript of *Vikramāñk* [adeva] carita : the second yet discovered. Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Bombay : Govt. Central Press, 1887, pp. 18,327-334.

An examination of this fragmentary MS., which begins with the second line of stanza 62 of the first canto, and concludes at the end of the seventh canto,

was conducted at Pāṭan (Ahmedabad) libraries. A comparison of the MS. with Dr. Bühler's ed. and its readings is given in Append. III (p. 327f.).

### C. CAURAPANCĀŚIKĀ<sup>2</sup>

#### a. Text editions

20. Bohlen, Petrus von, ed. : *Bhartṛhari sententiae et Carmen quod Chauri nomine circumfertur eroticum. Ad codicem ms. fidem editit latine vertit et Commentarialis intruxit a Petrus a Bohlen.* Berlin : Ferdinand Duemmler, 1833. pp. 1-20, 75-83, 127-44.

The Bengali recension of Caurap. with commentary of Gaṇapati (along with Bhartrhari's Śataka) ; this is the first European edition. The editor has given a Latin translation of the verses and some notes on the commentary.

21. Haeberlin, John, comp. : *Kāvya-saṃgraha.* A Sanskrit anthology, being a collection of the best smaller poems in the Sanskrit language [containing the...Caura-pancāśikā...]. Calcutta : W. Thacker, 1874. pp. 227-36.

Bengali recension.

22. Ariel, M., ed : Les cinquantes (couplets) de Tchora ou histoire de Bilhana. Journal Asiatique, ser. 4, t. 11, Paris 1848, pp. 469-489.

Southern Indian recension.

23. Fauche, Hippolyte, ed. : *Bhartṛhari et Tchaura, ou la Pantchacika du second et les sentences érotiques, morales et ascétiques du premier. Expliquées du sanscrit en français, pour la première fois par Hippolyte Fauche.* Paris : A. Frank, 1852. 7, 208pp.

Sanskrit text with French tr.

<sup>2</sup> Also called Cauri-surata-pañcāśikā, Bilhaṇa-pañcāśikā, Saśikalā-pañcāśikā and Vidyā-rūpa-guṇa-varṇana. The work is ascribed to Bilhaṇa, who is also called Caura and Sundara.

24. Damaruyallabha Vidāmbara : Bhāṣā-saptaratna. [ A collection of seven Sanskrit poems translated into the Parbatiya dialect of Hindi spoken in Nepal. ] Arthāt Caurapañcāśikā...Kashi [ Benares ] : Amara Press 1944 [=1887]. pp. 15-33.

Attributed to Caura.

25. Chaurapañchāśikā with footnotes. Grantharatnamālā. (A Monthly Sanskrit Magazine), Vol. II, no. 9, Bombay, 1889, 11p.

26. Vidyāsundara : Vidyāsundara - Chaurapañchāśikā etc. [ Vidyāsundara. A romantic poem, in 54 stanzas, treating of the love of Vidyā and Sundara. Followed by Bilhaṇa's Chaurapañchāśikā. With a Hindi transl. of both poems by Mahīdhara Śarmā of Tihari ]. 2 pts. Bombay : ?, 1951 [=1894]. 2, 28, 30 p.

27. The Chaurapanchāsika, an Indian love lament. Transl. and illustrated by Sir Edwin Arnold. London : Kegan Paul, Trench, Trübner, 1896. 4 p. 1. [53] p. col. illus. 25 × 17 cm., oblong.  
Sanskrit text (of P. von Bohlen) and translation on opposite pages, in auto-lithography. Translation within red line border.

28. Kāvyakalāpa. Number first [ containing the...Caura-pañcāśikā,... Śrī-Dīnanātha-Nyāyaratnena sampśodhitah kvacit kvacit vivṛtaḥ... Edited by Hāridāsa Hīrācanda. Bombay : Ganpat Krishnaji's Press, 1864. pp. 100-105.  
In the anthology the Caurapañcāśikā is ascribed to Sundarakavi.

29. Saṃskṛta-kāvya-saṃgrahaḥ [ ...caura-pancāśikā, .....Śrī- Dīnanātha-Nyāyaratnena sampśodhitah kvacit vivṛtaḥ...] compiled by Dinanatha Nyayaratna. Calcutta : Kāvya-prakāśa Press [ 1869 ]. pp. 183-92.

30. Kāvya-saṃgrahaḥ [ ... Caura-pañcāśikā- ... prabhṛtipanca-saptati-Saṃskṛta-kāvyaātmakah ... Śrī-Jivānanda-Vidyā-sagara-Bhāṭṭācāryena saṅkalitaḥ saṃskṛtaś ca...] Com-

piled by Jīvānand Vidyāsāgara. Calcutta : Nūtana-Bhārata Press, 1872. pp. 182-91.

Second ed. Calcutta : Sarasvati Press, 1886 ; third ed., enriched with commentary, in three volumes, Calcutta : Sarasvati Press, 1888. Volume 1 containing the Caurapañcāśikā, ascribed to Sundarakavi, with a full comm. by the editor, pp. 596-617.

31. Kāvya - sangraha ... Part II [containing the...Caurapañcāśikā, ...]. Calcutta : Sangbāda Jñānaratnākara press, 1874. pp. 30-38.
32. Solf, Wilhelm. Die Kaśmīr-Recension der Pañcaśikā. Ein Beitrag zur indischen Text-Kritik von Dr. W. Solf. Kiel : C.F. Haeseler, 1886. 26, 34 pp.

North Indian recension with text critical discussions based on Bühler's M.S, originally submitted as doctorate - dissertation in 1868, Univ. of Halle.

33. Kaśmiraka Bilhaṇakavirājaviracitam Bilhaṇakāvyam. [Containing Caurapañcāśikā, the 50 stanzas form only an insertion from vv. 75-124], 2nd ed...Bombay : Nirṇaya-sāgara Press, 1916. pp. 145-69. (Kāvyamālā, 13).

Containing Southern Indian recension, together with Bilhaṇa's Love Episode, though differently in each of two editions.

34. Bilhaṇapañcāśikā, ed. by B.J. Sandesara. Sāhitya, 20 no.7, July 1933. pp. 385-400.

Western-Southern recension. The journal seems to be long out-of-print.

35. Caurapañcāśikā, an Indian love lament of Bilhaṇakavi. Critically edited with intord., notes, transl. and appendices by S.N. Tadpatrikar. Poona : Oriental Book Agency, 1946. 8,43p. (Poona Oriental Series, 86).

Second ed. (reprint) 1966. Text in Sanskrit with Eng. transl. . Includes appendices (*Pariśiṣṭa*) (I) *pūrvapī-*

*thikā* (*auṭṭarāhapāṭhānusāreṇa*). (II) *bilhaṇacaritapūrvapañcāśat* (*dākṣiṇātyapāṭhānu-sāreṇa*). (III) *bilhaṇapañcāśat pratyuttaram athavā narendratanayā-saṃjalpitam*. (IV) *pāṭhāntareṣu drṣṭān adhikāni padyāni*.

36. *Phantasies of a love-thief* : the *Caurapañcāśikā* attributed to Bilhaṇa, a critical edition and transl. of two recensions with sixteenth-century illustration of the text by Barbara Stoler Miller. New York : Columbia Univ. Press, 1971, illu. 12, 233p. (Studies in Oriental Culture, 6) (Unesco Collection of Representative works, Indian Series).

University of Pennsylvania, Ph. D. dissertation 1968. The critical edition comprises 50 verses in each of the Northern and the Western-Southern recensions and 17 additional verses which are not attested to in either recension. An Eng. transl. of the verses is given on the opposite page, with variant readings, and notes. An appendix is devoted to historical and stylistic analyses of an 16th century illustrated manuscript from Rajasthan. The facsimile reproductions of the paintings in black and white on the last eighteen pages are of great interest to art critics in particular and indologists in general.

#### b. Fragments

37. *Rāya, Bhāratachandra* : The *Vidyā-Sundara*; the poetical works of Bharut Chunder Roy, [in Bengali, including some original stanzas in Sanskrit and the Sanskrit text of the *Chorapanchāśat* or *Chaurapañcāśikā* with Bhāratachandra's Bengali adaptation]. Second edition. Calcutta : 1275 [=1868]. 10, 8, 32, 580, 48.

The text has been edited recently by Brajendranāth Bandopādhyāy and Sajanikānta Dās, Bhāratcandrera granthābali, Calcutta : Baṅgiya sāhitya pariṣad, 1950. For Eng. tr. of the Caurap. verses in it, cp. E.C. Dimock (Tr.), The Thief of Love, pp. 123-24.

## c. Translations

38. Ariel, M., tr.: Tchorapantchasat publie, traduit et commente par Ariel. *Journal Asiatique*, ser. 4. t. 11, Paris 1848, pp. 490-134.  
 French translation of the author's South Indian recension, cp. above no. 21.

39. Wollheim da Foseca, Anton Edmund. *Orientalisches Liederbuch. Parlen aus dem Morgenlande, metrische übersetzungen mit...Anmerkungen. Die 50 Stanzen Taschaura's*. Hamburg, Leipzig [printed], 1853. pp. 1-21.  
 An annotated German versification.

40. Anthologie érotique d'Amarou, suivie des sentences érotiques de Bhartrihari et de contes orientaux. Paris : Bibliothèque de Curieux, 1914.  
 The anthology includes French transl. of the Caurapañcāśikā together with the Amaruśataka and Śringāraśataka of Bhartrihari.

41. Mathers, E. Powys. Black Marigolds : being a rendering into English of the "Panchasika of Chauras" [sic]. Oxford : B. H. Blackwell, [1919]. 2p. 1, 7-21, 1 p.  
 It is a free English tr. of the Caurapañcāśikā, also reprinted later in : (I) A Anthology of World Poetry, ed, by Mark von Doren. New York : Hartcourt, Brace, 1936. pp.66.67. (ii) Love Songs of Asia, 1944, pp. 35-38.

42. Gollwitzer, Gerhard. Des Pañdit Bilhaṇa fünfzig Strophen von heimlicher Liebeslust. Nachdichtung und Holzschnitte von Gerhard Gollwitzer. Goppingen : Frank Gottfried Herwig, 1953. Unpaged, illus.  
 The German varsification of fifty stanzas is of the Kashmirian recension of the Caurap. ed. by Wilhelm Solf, cp. no. 34. above.

43. Schwebell, Gertraude Clorius, tr. : The Secret Delights

of Love by the Pundit Bilhaṇa. New York : Peter Pauper Press. 1966.

d. Illustrations

44. Shiveshwarker, Leela. *The Pictures of the Chaurapanchasika* : a Sanskrit love lyric New Delhi : National Museum, 1967.

Coloured reproductions of a Rajasthani painted MS. of this text; it includes Sanskrit text and translation into Eng. A detailed introduction to the text throws light on the style, period and other questions relevant to the paintings.

e. Critical and literary writings

45. Schütz, C. [Sometimes called Karl Wilhelm Schütz]. *Kritische und erklärende Anmerkungen zu der von Herrn Professor Bohlen besorgten Ausgabe des Chaurapanchasika und Bhartriharis*. Bielefeld, 1835.

A critical and explanatory note on the Bohlen's ed. of the Caurap. and Bhartrhari's epigrams.

46. Winternitz, Moritz, *review* : [Die Kacmir-Recension der Pañcāśikā...von W. Solf, 1886. A review article in German]. österreichische Monatsschrift für den Orient. Nr. 8, 15 August, 1886, pp. 155-57.

Winternitz in his learned review deals with three recensions of this popular work : the first, the Bengali recension of Bohlen, the second, the South Indian recension of Ariel, and the third, the Northern Indian recension discovered by Bühler in a MS. found in Kasmir, and described by him in his, *Detailed Report of a Tour in Search of Sanskrit MSS.*, made in Kasmir, Rajputana, and Central India, Bombay, 1887. Solf is of the opinion that this recension decides finally that the author of the work is Bilhaṇa, and that it is the best text of the Pañcāśikā. Although the writer of the review differs from Solf as to the

translation of the certain passages, he reports that, as an essay on textual criticism, his work is excellent (Ind. Ant. 66, p. 282).

47. Jacobi, Hermann, review. : Literaturblatt für orientalische Philologie, III, 63f.

Reviewed the Kashmirian recension of Caurap. ed. by W. Solf:

48. Tadpatrikar, S.N. Bilhaṇa's Pañcāśikā. ABORI 9, pt. 1 (1927-28) pp. 18-23.

Included in the introduction to the author's ed. of Caurapañcāśikā, Poona, 1946.

#### D. *BILHAṄAKĀVYA* [ascribed]<sup>3</sup>

##### a. Text editions

49. Bilhaṇa caritramu [Bilhaṇa-caritra]. Saṃskṛtamu. ... Madras : Sarasvatī-nilaya Press, 1870. 1, 24p.

Text in Telugu characters. Reprinted in 1873.

50. Bilhaṇa-caritram [Bilhaṇa-charitra ; a legend of the life of the poet Bilhaṇa in verse. Edited and published by Vāvilla Rāmasvāmī Śāstri] Chennapuri, Madras, 1881. 24p.

Printed in Grantha characters.

51. Bilhaṇa-caritram [Bilhaṇa-caritra]. Madras : Sastra-samjivani Press, 1914. 32p.

Printed in Grantha characters.

52. Bilhaṇa. Kāśmīrakabilhaṇakavirājaviracitarām Bilhaṇa-kāvyam [also called Bilhaṇa-caritra]. Kāvyamālā...Part 13, 8. Second edition by Kedāranāth Durgāprasād and revised by Wāsudev Laxman Shāstri Pansikar. Bombay : Nirṇaya—sāgar Press, 1916. pp. 145, 69 (Kāvyamālā 13).

<sup>3</sup> Also called Bilhaṇacaritra.

First ed. 1903. Apparently another different versions of the Bilhaṇa-caritra. Cp. also Caurap. (ed. Tadpatrikar, appen. I) no. 31 above.

b. Translations, adaptations and  
paraphrases

53. Krishna-svami, Pandipeddi...[Bilhaṇa-charitramu, or Bilhaṇiyamu. A poem in three āśvāsa, interspersed with prose, on the story of the poet Bilhaṇa's amour with the princess, his pupil, and his escape from punishment. Edited by V. Ramasvami Sastry]. Madras, 1864. 56.

In Telugu language.

54. Rāmānujāchāryulu, Kandāḍai Krishṇamāchārya . . [Bilhaṇanāṭakamu. A lyrical drama on the legend of the poet Bilhaṇa and his amour with the princess, his pupil. Edited by Panchāṅgam Rāghavāchāryulu]. Madras, 1884. 101 p.

In Telugu language.

55. Siṅgārāyuḍu, Chitra-kavi. Bilhaṇiyamu. A poem in three āśvāsa, interspersed with prose, on the legend of the poet Bilhaṇa's amour with the princess, his pupil, said to have been composed by Siṅgārāyuḍu, and later sold by his son Nārasimha to Paṇḍipeddi Krishṇasvāmi, who is now described as the author in the colophons and some interpolated verses. Edited by T. Deva Perumāllayya. Madras, 1910. (Anandasrama-grantha-ratna-mala - (Ananda Press Series).

In Telugu language.

56. Krishṇayya, Gūḍa Vēṅkaṭāchālārya. The Sangeet Bilhaṇiyam. A Telugu drama in 6 acts of the story of Bilhaṇa [the poet and his amour with the princess, his pupil]. Pervali [Printed in Tenali], 1910. 2,3, 103p.

In Telugu language.

57. Rāma-Chandra Śāstri, Mārēpalli. Bilhaṇiyamu [A drama

in 5 acts on the story of the amour of the poet Bilhaṇa with the princess, his pupil]. Vizagapatam, 1910. 4,2,2,93p. (Kalābhilāshaka-kāvya-mālika, 3).

In Tamil language. The drama has been staged more than once.

58. Sarma, Sundaresa. Prem-vijaya (Triumph of love). Kumbhakoṇam (Tanjore) : General Stores, South Main Street, 1943.

A Sanskrit drama based on Bilhaṇa's love episode and Ambikapati in Tamil.

59. Swami, A.S.S., Bilhaṇa [A Tamil drama in 3 acts]. Madras, 1944.

Based on the well-known amour of Bilhaṇa.

#### E. A LIST OF RELEVANT HISTORICAL AND CULTURAL WRITINGS

##### a. Cultural

60. Gode, P.K. References to Persian oil in Bilhaṇa's Vikramāñkadevacarita and in Āryamañjuśrīkalpa - between c. A.D. 50 and 1100. Journal of Kalinga Historical Research Society, 2,1, pp. 15-17 (=Studies in Indian Literary History, vol. 1, pp. 322-24).

61. Gode, P.K. The Antiquity of the Hindoo Nose-Ornament etc. ABORI, 21, pp. 313-34 (=Studies in Indian Cultural History, p. 155, 57).  
Trace of nose-pearl : *nāśavamśa...muktāphala* in Vcar. 8.80 (=Bühler ed. 79).

62. Gode, P. K., Some Notes on the History of Candana etc. New Ind. Ant., 8, 1946, pp. 157-82. (=Studies in Indian Culture, Vol. 1, pp. 355-36, 345).  
Stanzas referring to candana, collected from Vcar.

63. Raja, Srinivasa A., A Historic Pageant of Suicide. Triyeni Quarterly, Bangalore, 15, pp. 23-27  
Refers to *jalasamādhī* of Somesvara I (Āhavamalladeva) in Vcar. 4.66. Cp. P.V. Kane, Hist. of Hindu Dharmasāstra, vol. 2 pt. 2 pp. 925-26.

## b. Historical

64. Bhandarkar, R. G., Early History of Deccan. Bombay Gazetteer, vol. 1, pt. 2, Bombay, 1896. (=Collected Works of Sir R.G. Bhandarkar, vol. 3).  
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65. Dave, Māneklāl Kākūlāl. *Cālukya Vāṇśa no Itihāsa*. Sir Forbes Gujarati Sabha Quarterly, Bombay, vol. 7, dt. 4, pp. 339-50.

66. Dave, Māneklāl Kākūlāl. *Cālukya Vāṇśa no Itihāsa Pariśiṣṭa*. Sir Forbes Gujarati Sabha Quarterly, Bombay, vol. 8, pp. 95-103.

67. Desai, P.B., The Chalukya-Vikrama era. Quarterly Journal of Mythic Society, 48, (1957-58) Karnatak number, pp.6-15.

68. Dixshit, G.S., Western Chalukya Relations with Central India. Mahāmahopādhyāya Prof. D.V. Potdar Comm. Vol., Poona, 1950, pp. 278-81.

69. Ganguly, D.C., Later Chalukyas and Kalachuris of Kalyāṇa. The History and Culture of Indian People, vol. 5 (The Struggle for Empire), 2nd. ed., Bombay : Bharatiya Vidya Bhavan, 1966, pp. 161-83.

70. Karmarkar, A.P., Cultural aspects of Medieval Karnātaka. Quarterly Journal of the Mythic Society (Banglore), vol. 34, pp. 129-47.

71. Katare, S.L., The Chalukyas of Kalyāṇī (up to Ayyana II). IHQ. 13, pp.244-56 and vol. 17, pp.11-34.

72. Majumdar, A.K., Chaulukyas of Gujarat. Bombay : Bhartiya Vidya Bhavan, 1956.

73. Morees, George M., The Kadamba Kula - A History of Ancient India and Medieval Karnataka, with a preface by Rev. H. Heras. Bombay, 1931. 504p. illus., maps, tabs. (Studies in India History of the Indian Historical Res. Inst., St. Xavier College, Bombay, no.5).

74. Nilakanta Sastri, A.K., Epigraphical Note : Vikramāditya VI and Hoysal Vishṇuvardhana. Indian Culture. 10.pp. 35-40.

75. Pai, K.A., Western Chālukyas of Kalyāṇī. (unpublished). thesis : Bombay University.
76. Pai, M.G., Date of Coronation of Chālukya Vikrama (Kannada). Karnāṭaka Sāhitya Parisad Patrika, vol. 15, 1931, pp. 200f.
77. Pathak, V.S., Ancient Historians of India, a Study in Historical Biographies. London : Asia Publishing House, 1966. pp. 56-83.
78. Rao, B.V.K., Chālukya Cholulu (Chalukya-Cholas), Bhāratī, vol. 33, pt. 1, 22-31; 141-49; 204-21; 351-55; 415-20.
79. Rao, L.N., The Chalukyas. Karnataka-Darshana; Volume Presented to Shri R.R. Diwakar on his Sixtieth Birthday. Bombay : Popular Book Depot, 1955. pp. 30-41.
80. Venkataraman, Ayyar, A.V., The Life and Times of Chālukya Vikramāditya. Ind. Ant. 48, pp. 112f., 133f.
81. Venkataramayya, M., Western Chālukya and Chola Conflict in Vengi : Gonka II. Jour. Ori. Res. (Madras), 17 pt. 3, 1947-48., 129-37.
82. Venkatasubbiah, A., The Chronology of the Western Chālukyas of Kalyāṇī. Ind. Ant. 47 and 48.

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